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John C. Freund

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NATIONAL MOVE FOR "OPERA IN ENGLISH"

**New York Society Hears That
Centers Have Been Formed in
Leading Cities**

Those who may have thought that the cause of opera in English was sleeping, have been shaken out of that belief by the startling fact that the National Society for the Promotion of Grand Opera in English, as was revealed by its meeting at the Century Theater on the afternoon of February 11, is rapidly becoming national in actuality as well as in name, through the formation of branches in Boston, Philadelphia and Chicago.

Reginald De Koven, president of the society, presided over the meeting, and there were present from the Board of Management Walter Damrosch, Charles Henry Meltzer, Walter Bogert, Arthur Farwell and Anna E. Ziegler. There was a large attendance and the audience showed a lively interest in the remarks of the speakers.

The first of these was Mr. De Koven, who explained the origin and nature of the society, and read its constitution, as well as the list of its officers comprising the Board of Management and Advisory Council. Mr. De Koven then told of the extension of the scope of the society through affiliation with the National Federation of Musical Clubs, which declared strongly for opera in English at its last Biennial, in Philadelphia.

Mr. De Koven spoke of the need which had arisen for centers in other localities, and told of the branches of the society which are now being formed as follows: In Boston by William H. Gardner, in Philadelphia by Harvey Watts, and in Chicago by Maurice Rosenfeld. Letters from the organizers were read. Mr. De Koven gave experiences and opinions going to show the desirability of opera in the vernacular, and called for support of the organization, asking all prospective members to send their names to Anna Ziegler, No. 1425 Broadway.

Mr. De Koven then called upon Mr. Damrosch, who expressed his emphatic approval of the movement, which he now considered to have become irresistible, and destined for certain success. He spoke of the fact that European countries require opera in their own language, and made special reference to the encouragement of the American composer in the operatic field. Mr. Damrosch looks upon opera by Americans as an accepted reality for the very near future, and believes that the attitude of the opera houses is favorable to it. While he himself had left the operatic field as a conductor, he said that he would be glad to take up the baton again if he could conduct the "Walküre" in English. Mr. Damrosch said that American composers should go in for better light opera, that we have the best choruses and orchestras for such productions that are to be found, and that they should be availed of by the composer in America. Mr. Damrosch closed by expressing great confidence in the movement.

Mr. Farwell was next called upon, and referred to Otto Kahn's declaration of belief that opera is to be the essentially American art form. Mr. Farwell said that any art which merely skims the surface of the national consciousness, as opera does at present, can be regarded only as an exotic, and not yet as a rooted and thriving national art. He explained the need of practical organization for ideal movements like the present, and said that every ideal enterprise was a war; the present one not, it was to be understood, with the government of opera, but with a condition of confused individual opinion, disorder and chaos.

Mr. Meltzer adduced such high authorities as Addison and St. Paul, the latter in respect particularly to sacred song in the vernacular, as bearing direct testimony in favor of such a movement as the present. He spoke of what the Savage and Aborn companies had already accomplished, and wished that the Metropolitan Opera House

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ERNEST HUTCHESON

**Eminent Pianist Who Played a New Concerto Written by George F. Boyle, His
Colleague on the Peabody Conservatory Faculty, at the Philharmonic Con-
cert in New York Last Week. (See page 4)**

San Francisco to Have \$750,000 Munic- ipal Opera House

SAN FRANCISCO, Feb. 13.—San Francisco will be the first American city to boast of a municipal opera house if the plans now being undertaken by the San Francisco Musical Association are carried through. Resolutions will be adopted at next week's meeting of the Board of Supervisors to open the way for the granting of a portion of the civic center property as a site for such an establishment. The new house, which will cost \$750,000 and will also shelter a conservatory of music, is to be completed in time for the opening of the Panama-Pacific International Exposition, and will rival the Paris Opéra and the Milan Scala. The sum of \$100,000 has already been raised by subscription, and boxes have already been spoken for by many wealthy San Franciscans.

Fortune Again Smiles on Hammerstein

LONDON, Feb. 13.—Oscar Hammerstein has once again surmounted the difficulties that confronted him, and a Spring and Summer season of opera at his London Opera House is assured. Many boxes have been taken by prominent persons and \$60,000 has thus been raised. Sixteen were purchased by Lord Howard de Walden, whose new opera is likely to be one of the works in English to be heard. The season will last from April 20 to June 13.

Smirnoff Leaves Metropolitan with Charges of Persecution

Having cancelled his contract at the Metropolitan Opera House, which still had another year to run, Dimitri Smirnoff, the Russian tenor, sailed from New York on the *Kronprinz Wilhelm* on Tuesday last, uttering many complaints anent his experiences at that institution. Mr. Smirnoff declared that he was leaving because he could no longer endure the persecution which he alleges was conducted against him as a Russian by the Italian influences at the Metropolitan. When informed of Mr. Smirnoff's remarks, General Manager Gatti-Casazza, of the Metropolitan, said merely that Mr. Smirnoff's contract was cancelled because he did not know a large part of the repertoire which he had voluntarily included in his contract, and that, as Mr. Smirnoff had himself admitted this fact, the contract had been cancelled by mutual consent.

A. F. Adams Buys Quinlan Interest— Resumes Wolfsohn Bureau Name

It was officially announced on Wednesday that Thomas Quinlan had withdrawn from partnership in the Quinlan International Musical Agency and had sold his interest in the American business to A. F. Adams, who is now sole owner of the business. The agency will be known hereafter as the Wolfsohn Musical Bureau.

NORDICA ILL; GADSKI SAVES PERFORMANCE

**Boston's Gala "Tristan" Nearly
Lacked an "Isolde"—Wein-
gartner's Début**

The collapse of Mme. Lillian Nordica, victim of a severe attack of neuritis, and the eleventh hour call for Mme. Johanna Gadski to substitute for her, although the latter was taken from her bed in New York and whisked to Boston with a badly swollen ankle, were sensational incidents attending the most important operatic performance, "Tristan und Isolde," with Felix Weingartner as conductor, of the Boston Opera season.

Mme. Nordica had been engaged to sing the rôle in which she is universally acknowledged as supreme, and with the great Weingartner as conductor, Jacques Urlus, the newly imported German tenor, as *Tristan*, Pasquale Amato and Louise Homer in the cast, the event was planned as a climax for the present season in Boston. A special train carrying her husband, George W. Young, and 300 friends of the singer, anxious to witness Mme. Nordica's triumph on this gala occasion, left the Grand Central Station Monday morning. No one aboard knew of Nordica's collapse.

On Sunday evening Mme. Nordica had rehearsed both at the Opera House in Boston and at her hotel. Early on Monday she was taken ill and suffered such pain that she was unable to leave her bed. Henry Russell, director of the Opera House, was notified immediately by long distance telephone. He summoned Director Gatti-Casazza, who was eating his breakfast at the Hotel Rector in New York, imploring him to send him an *Isolde* post haste for that evening's performance. Mr. Gatti-Casazza telephoned for Mme. Gadski. Her husband, Hans Tauscher, answered, heard the manager's request and regretted that it would be impossible for Mme. Gadski to go to Boston, as her ankle was still swollen to twice its normal size, the result of the accident in last Thursday's "Walküre" performance.

"The doctor is coming this morning to renew the bandages; he has left orders that my wife is not to leave her bed today and I am sorry to have to refuse, but—"

Just then Mr. Gatti-Casazza heard a familiar feminine voice in the distance declaring in hearty German:

"Ich singe!"
"What did you say, Mr. Tauscher?" asked Mr. Gatti-Casazza.

"I did not say anything, but my wife has settled it—she says she will sing."

A drawing room was immediately engaged on the 1 o'clock express and Mme. Gadski donned her costume for the first act on the train, reaching Back Bay station with just enough time to spare to confer with Mr. Weingartner regarding the cuts he had made in the score.

Mme. Nordica was still ill on Wednesday, though her physicians predicted that by Saturday she would probably be able to sing again.

Fine Reception for Weingartner

BOSTON, Feb. 12.—This evening the German season, so-called, or it might better be put, "the Weingartner festival," began in a very auspicious manner with the first performance by the Boston Opera Company of Wagner's "Tristan und Isolde." Mr. Weingartner will remain here until the 29th. On the 13th he will conduct a performance of "Tosca"; on the 15th, "Faust"; on the 16th, "Tristan"; on the 18th, "Aida"; on the 19th and the 21st, "Tristan." When Mr. Weingartner entered the orchestral pit he was greeted with prolonged applause. The house was packed to its capacity with a brilliant audience in festive mood.

With Mme. Gadski, who substituted for Mme. Nordica at the last moment, were two other artists of the Metropolitan.

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MODERN OPERA NOT LYRICAL ENOUGH, SAYS WEINGARTNER

Also There is More of Style than of Ideas in the Music of To-day—Secret of a Conductor's Power as the Famous Austrian Interpreter of Wagner Sees It

Bureau of Musical America,
No. 120 Boylston Street,
Boston, February 11, 1912.

FELIX WEINGARTNER and Lucile Marcel, who is now Mrs. Weingartner, arrived in Boston from New York on Thursday afternoon, the 8th, after a sea voyage which had sorely taxed the eminent conductor. But Mr. Weingartner was cheerful, and as for Miss Marcel: "Glad to be back in God's own country? I am so glad that I haven't stopped laughing and singing since we got our first glimpse of land yesterday. I am the more eager to please the American public, for, if I do, Director Russell says I shall return here another year, and for a long stay. I want to get acquainted with my own people again, so you see I am very anxious that they shall like my work."

The party from New York was met by Mr. Russell, his secretary, by the assembled conductors, Conti, Goodrich and Caplet, and by Mme. Maeterlinck upon arrival at the Hotel Lenox. Mr. Weingartner and Miss Marcel had come to America after giving a series of concerts together in Russia, in Odessa, Moscow and St. Petersburg. Since resigning the direction of the Vienna Opera House, Mr. Weingartner has been giving concerts with Miss Marcel throughout Europe, including four at Rome, where Mr. Weingartner introduced his third, and latest, symphony, heard recently in New York. Mr. Weingartner was hastily fed and transported to the Opera House, where he immediately inaugurated a strenuous "Tristan" rehearsal which lasted, with intermissions, from about 7:30 o'clock to 2 A.M. He has worn a sort of distracted expression ever since, and whether he knows yet what an eight-hour sleep means is a very open question.

Mr. Weingartner, according to his own statement, found the orchestra already well prepared for the final rehearsals. A second rehearsal this evening—Sunday—has been held behind closed doors, a proceeding actuated by two necessities, the need of as many private rehearsals as possible, there having been three in all before the performance of to-morrow night, and the eye of the law, which in this city renders it unadvisable for the public to be admitted to a dress rehearsal on a Sabbath day. To the surprise of many, Mr. Weingartner gave all of his directions in understandable English. He found the men eager and responsive to his slightest wish, and somewhat nervous at the first encounter. After he had been introduced he sat down at his desk and quietly, authoritatively, took the orchestra through the first act of "Tristan," stopping for every detail, leaving nothing behind that was not thoroughly understood, and coaching the men with the greatest patience and amiability. The results were quickly perceptible, for the orchestra gradually recovered its assurance, playing with more and more confidence and precision. Mr. Conti, who had prepared his men for this ordeal, hovered anxiously about the while, leaning over the rail now and then in the pauses, whispering to the men, like a hen over a brood of chickens.

In the interval after the end of Act I, the scene of the second act was exposed and some of its details readjusted. Mr. Weingartner hinted at his theories of conducting. It is not so remarkable that experienced conductors find themselves able to conduct from memory. For in the beginning the most thorough and careful reading of every note in the score must be gone through with. There must be the closest and the most objective study of every measure. When this has been accomplished the conductor of ability will find that he can conduct almost from memory. Then he must forget all that he has learned in his hours of study and read the work from his own point of view. The result should be a well balanced union of the objective and subjective points of view, a convincing and individual interpretation, without, however, losing sight of the composer's intentions.

"There is to-day too much of the personal element," said Mr. Weingartner. "The conductors, like the composers, seem to aim chiefly at doing something different. This is unfortunate. The sincere and gifted musician cannot fail to exhibit a certain legitimate amount of individuality in whatever he does. He is the medium—and no interpreter, even if he so wishes, can hope to be an entirely passive medium



Felix Weingartner, Who Is Now in This Country to Conduct at the Boston Opera, with His American Wife, Lucile Marcel, the Distinguished Soprano, Photographed on Their Arrival in New York Last Week

for the music of another. The music filters through the personality of the interpreter. It cannot be otherwise. The interpreter, if he is sincere with himself and his score, can present the composition only in a certain way. That way is his own, and that is what constitutes legitimate individuality."

The Conductor's Influence

"The secret of a conductor's power over an orchestra is a puzzling question. It is a sort of magnetism that he imparts to the musicians, I suppose. Personally I am a great believer in friendliness between leader and orchestra. If the men are not willing, no amount of shouting and commanding will bring convincing results."

Mr. Weingartner further said that if the reports that he had heard of Mr. Toscanini's conducting of "Tristan" were reliable, his own conception of the music was akin to that gentleman's. "The successful conductor of Wagner's operas must not for a second lose sight of the stage action. It is in properly correlating the singers, their action and the orchestra that the chief merit of a Wagnerian conductor lies. Primarily, Wagner is lyrical. His orchestra is a sea of endless melody, and yet, important as it is, it is no more important than the parts of the singers, and too many conductors, I think, lose sight of this. After all, to Wagner the stage itself was always the central idea."

"The first thing, then, is for the conductor to know his score, and the next thing, to have settled before the time of the first rehearsal his own ideas of every detail of the composition. When he takes up the baton, the men must feel at once that there is nothing more to be decided. He must hold them and carry them along from the beginning. At the rehearsal every detail must be arranged and set straight, and at the performance, if there has been time enough for preparation, it should be necessary only to make some slight movements to remind the players, here and there, of certain agreements regarding certain passages. All the rest—these are the mechanical details—is with the leader. A glance of the eye can convey more than a long conversation. You cannot be nervous, or, at least, unsure of yourself, for no orchestra can do well if this condition exists. At first the strain of leading any important performance is terrible beyond words. No one who has not attempted the thing has any idea of the vitality expended in the course of a single concert. This is especially so with the young conductor. When he becomes more master of himself he discovers a change. He finds that in proportion to what he gives out he receives a return from the players and, above all, from the audience. An audience is a great dynamo of energy. How many times have I and the gentlemen of the orchestra been tired and even discouraged with long travel and constant rehearsing, and then played with especial brilliancy in the evening. The secrets of all these things we do not know yet."

His Life and Works

Mr. Weingartner comes here for the first time as an opera conductor, but he is no stranger to the city or the country. Yet

a brief biographical mention may not be amiss. He was born June 2, 1863, at Zara, Dalmatia. He attended school at Graz, Styria, and began the study of music with W. A. Remy, whose real name was Mayer. In 1880 he published a piece for piano. He left college the following year and entered the Conservatory at Leipzig, where he was given a scholarship by the Austrian government and where he won the Mozart prize. He joined the circle of Liszt at Weimar, where his opera, "Sakuntala," was given March 23, 1884. Weingartner was then a brilliant pianist, and more occupied with the affairs of a virtuoso than with the science of conducting. Later he conducted at Königsberg, Dantzic and Hamburg, and then at Frankfurt, where he directed performances of the "Ring." In 1891 he became conductor at the Royal Opera at Berlin and of the Royal Symphony concerts. In 1898 he withdrew from the Opera House and made Munich his home. He first visited America in 1904, when he conducted two concerts of the New York Philharmonic Society. In the following year he conducted four more concerts by that organization and appeared in Boston as a pianist, playing the piano part of his sextet at a Kneisel concert. He appeared in Boston in Symphony Hall, January 17, 1906, leading the New York Philharmonic—a memorable occasion, when a Boston audience rose to its feet and shouted after a performance of Berlioz's *Symphonie Fantastique*, which was simply a revelation. In 1908 Mr. Weingartner succeeded Gustav Mahler at the Vienna Opera and as conductor of the concerts of the Vienna Philharmonic. Last year Mr. Weingartner resigned the directorship of the Vienna Opera, and a partial reason for this step was the charges of favoritism that were brought against him on account of extended concert tours in which he conducted and played the accompaniments of Miss Marcel.

Mr. Weingartner has composed six operas, three symphonies, symphonic poems, chamber music and many songs, also incidental music to dramas. Some of Mr. Weingartner's songs have been heard in Boston, and three of his works have figured on the Boston Symphony programs: his orchestral arrangement of Weber's "Invitation to the Dance"; his First Symphony (April 13, 1901); his symphonic poem, "The Elysian Fields," after one of Boecklin's pictures (March 7, 1903). Most of us are acquainted with at least the first edition of Mr. Weingartner's sheaf of essays, "The Symphony Since Beethoven," and his pamphlet "On Conducting," if not with the second edition of the former work, wherein he has considerably altered some of his early estimates.

Inclines Toward Classic School

In his musical tastes Mr. Weingartner inclines toward the classic school, although, when he was asked what work or what school most interested him he replied immediately, "All works; all schools." But this appeared in the ensuing conversation to be rather inaccurate. It was now Saturday. Mr. Weingartner wished to sit down and talk, but he was watching the matinee performance of "Faust," and he could not

resist taking a half-hour off to hear Leo Slezak sing in Jordan Hall. The same fate befell the interviewer, who was dividing the afternoon in three. On the windy way over Mr. Weingartner was requested to mention his estimate of "Faust" and the treatment that he proposed to give the old "chestnut." Would he take it rationally and in time-honored style, or would he, like Alladin of old, rub the ancient vessel and produce modern magic. Mr. Weingartner replied, innocently, and with rather a vacant look, that "Faust" was a "much melodious opera," that he couldn't tell off-hand what he would do about it till he had watched the present performance. And how about "Tosca"? "Oh, that is a clever thing. But not Verdi, you understand. There is nobody like Verdi, and 'Otello,' 'Falstaff.' All these new men have taken from them, alles. Die schule? Es ist nicht eine neue schule. It is clever, yes? The technic is great, but none of them is Verdi. Zey none go so faar." In all opera there was little so great as "Otello" and "Falstaff." And Debussy, "Pelléas?"—I transcribe freely from the German—"I enjoy him, sometimes, like a narcotic. It is for me all a musical opium. It is something singular, something aside, and I do not think very healthy."

Opera of the Future

"The opera of the future? Now who can tell? I do not like Strauss. That is for me noise, not music. I do not like 'Der Rosenkavalier.' It is neither operetta nor grand opera. It is a mixture of all things, a unity of none. I do not think there is progress there. Ask yourself as well as myself where the progress will come. The greatest progress of all would be if, in these modern operas, there should be instituted more consideration for song. It is in this respect that there are the most alarming symptoms. After all, must we not, if singers are to be there, be lyrical? Is not the essence of music lyricism? Look at Wagner. He is always singing. Can he be sung? He must be sung, on the stage and in the orchestra. 'Tristan,' of course, is all song."

"And I haven't the slightest idea of what the style or the harmony of future music will be. It is always easy to imagine new effects, if one is careful, to invent new colors, but to get new and great ideas, that is difficult. And we must not be mistaken. Modern music is no more complicated than much of the music of the classical period. Its color is thicker, that's all, and it is more swollen. We shall do well to think less of color and sonority and more of great musical ideas that will bear examination. Do not think that I am uninterested in this new music. All are interesting: Debussy, D'Indy, Strauss—they all have some ideas, but it is more style, and less ideas. The modern music is almost always small pieces put together just so. There is not enough line."

"I must say, though, that I still have faith in the old-fashioned diatonic scale of Bach, Beethoven and the other masters. I do not think that this six-toned scale, all these Gregorian modes, etc., have much in them. Experiments, experiments. They are forgotten to-morrow. For me there are still Beethoven, Brahms and Wagner. Berlioz? Yes, a very great man, but there is none so great as those others. Bruckner? I think he is rather a fad."

The two greatest orchestras in the world, according to Mr. Weingartner, are the Vienna Philharmonic and the Boston Symphony. In both of these orchestras almost every man is himself a virtuoso, and they have time to practise. The Thomas Orchestra, of Chicago, and the New York Philharmonic are also admirable organizations. The American audiences are the most appreciative and eclectic in their tastes to be found anywhere. In one sense they are spoiled, for they have grown so accustomed to the very best soloists that, lacking such, they will not attend musical performances. In one direction this is good; in another bad; but as a whole there is not a healthier or more rapidly growing musical public to be found.

OLIN DOWNES.

Paderewski to Make American Concert Tour

LAUSANNE, SWITZERLAND, Feb. 1.—It is probable that Ignaz Paderewski will make another concert tour of America in the near future. The pianist's generosity and his many unfruitful business ventures have left him short of funds and he hopes to recoup his losses in America. Paderewski has recently returned here from a stay in Poland, and will leave shortly for a tour of South Africa. Then, after a short rest, he expects to sail for America.

Musical Criticism in Gotham

[From Morning "Telegraph's" Report of the Weber-Field Dinner]

André Bernois (André Benoist) again distinguished himself as a violinist. He was assisted by Albert Spalding.

MAURICE RENAUD ASSAILS ABSURDITIES OF OPERATIC STAGE MANAGEMENT

We've Lost Sight of the Function of Opera Today, Declares the Great French Baritone—Crudities and Anachronisms of Mise-en-Scène and Costuming as Revealed in Familiar Operas Like "Carmen" and "Rigoletto"

MAURICE RENAUD is a personality of indefinably subtle essence. His audiences succumb to its spell the moment he sets foot on the stage in any one of a wide diversity of characters. But he has no need of the theatrical accessories of paint, costumes, and scenic trappings to project it in all its inexplicable potency. Hold a brief and purely casual conversation with him and you will be astounded at the revelation of individuality that this greatest of French baritones affords you. Hear him discourse on his art in any of its manifestations and the accompanying effect is in its way as intensely magnetic as one of his great dramatic impersonations. One leaves him in a sort of mental daze, with the sense of having faced something of an intellectual superman.

Renaud's speech is of sharply defined physiognomy—as arresting in its manner as his appearance and distinction of bearing. There are two methods of adequately recording it—the possession of a sort of sensitized mnemonic faculty on which it can engrave itself photographically, as it were; or by setting down his words black on white as he utters them. The latter had been the avowed intention of the representative of *MUSICAL AMERICA*, who called upon Mr. Renaud one day last week. But the idea was quickly abandoned. To maintain oneself in the receptive state to absorb what this artist has to express and coincidentally to note every physical detail in its expression—an item not to be overlooked—demands almost military attention and undivided vigilance.

A Striking Personality

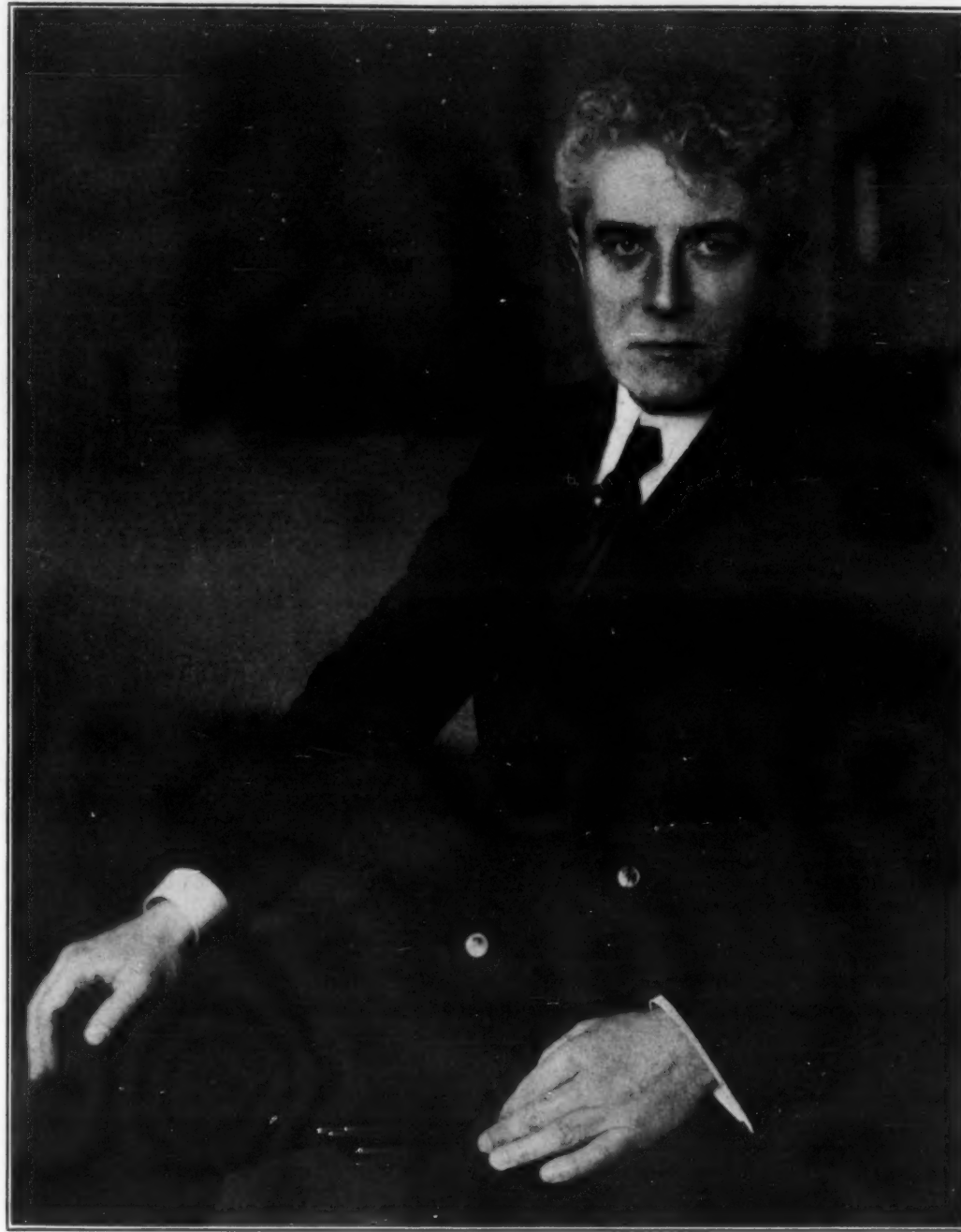
And how striking a personality, from the standpoint of appearance! A tall, square-shouldered, robustly built man, a man who moves with the strength, ease and semi-indolence of a cat, a man Southern-French to his finger tips, with one noteworthy exception—his repose of manner. His hair is white, curling crisply and contrasting surprisingly with his very youthful complexion and the blackness of his eyebrows. The light, blue-gray eyes change constantly in expression as the artist talks. He speaks quietly and with great deliberation, but with such burning intensity that, until one forces one's attention to a notice of the contrary, it seems as though he must of necessity be speaking loudly.

If nature had not made one of the greatest of singing actors of Maurice Renaud it would certainly have made him a stage manager—but a stage manager of the most idealistic sort. Were the necessary power put into his hands to-day the production of operas would be a different story. He is dissatisfied with the existing state of many things operatic—profoundly, radically discontented. He has remedial theories which he is firmly convinced are practical.

"In respect of *mise-en-scène* and often costuming, opera to-day has not advanced beyond the time of Louis XIV," he declares. "What crudities, what ridiculous effects of anachronism! The painted skies in visible sections, the stiff and ungainly *coulisses* at the side of the scenes—all with which the theater has long since dispensed—what business have they in opera to-day? How little is done to modify and ameliorate flagrant operatic absurdities, how little the art of the stage manager appears to concern itself with softening and toning down the weaknesses of situations and the fatuity of incidents!

Function of Opera

"We have lost sight of the function of opera to-day; we have neglected to consider the ideal it should fulfill. The historical and the poetic drama have practically disappeared from our stage. It is to opera, therefore, that the most imaginative and poetic figures, the gods and the goddesses and mighty heroes must seek their refuge if they wish to live on. Is it not, therefore, most necessary to give this art the careful tending and cultivation that it requires and that we decidedly owe it? I am not accusing any operatic institution in particular, nor do my remarks apply to America solely, for one finds many miserably bad representations in Europe.



Maurice Renaud, the Famous French Baritone, Now at the Metropolitan Opera House—Photographed for "Musical America" at His New York Hotel

"The individual artist himself can improve matters only in so far as he is assisted by the stage managers and his own colleagues. In Paris I appeared in Saint-Saëns's 'Henry VIII.' In the first act there is a long aria, 'Qui donc commande?' Now it is useless and ineffectual always to deliver an aria or a cavatina standing in the conventional posture and going through its full length as unconcerned as though it were nothing more than a mere song, quite unrelated to the surroundings. So

Says Maurice Renaud:

"IN respect of *mise-en-scène* and often costuming, opera to-day has not advanced beyond the time of Louis XIV.

"Perfect stage management can make even such a work as 'La Favorita' acceptable to-day.

"The first business of an opera singer is to sing, and dramatic school acquirements constitute in every case a hindrance and a clog.

"Excessive realism is incompatible with opera or with music in general."

in Saint-Saëns's opera I sang almost the whole first part of this number seated and only moved about later. But to produce analogous effects through the rest of the opera it is necessary that the other participants should evince more than the usual imagination.

"Consider the first act of 'Roméo et Juliette.' What have we on the stage? A crowd of guests at a festival and an old man. What happens? The old lord exclaims, 'Livrons-nous à la danse!'—'Let us dance!' Does it not seem the most natural thing in the world that several couples should rise, begin to dance and then be followed in turn by others? But instead of that we see these guests and courtiers quietly remaining inactive while from the back appears a corps of ballet performers dressed in costumes entirely different, which goes through a series of evolutions and then withdraws. Is there any excuse for such foolishness?

A "Carmen" Absurdity

"Consider again 'Carmen,' in which I am in a few days to appear as the Spanish bullfighter. In the second act *Escamillo* has been invited to drink with a crowd of his friends. The throng appears singing his praises, forms in a double line and then he enters alone, the last of all, drinks and tells his comrades, all of them Spaniards,

mind you, the story of a bullfight. Sheer absurdity, ridiculous in the highest degree! My idea for improving the episode would be to make this individual enter either first of all or, better still, in the midst of the crowd of his admirers and perhaps carried on their shoulders, since such a cordial welcome is supposed to await him. And then an effective touch might be added, if, as he came in, his arms were filled with flowers to scatter among the women. That the honored guest should make his appearance after all the rest have entered the inn, passes comprehension. But what would you? If managements are not disposed to effect this reform what can the lone singer do?

"We see performances of 'Rigoletto' in which the *Duke* and others wear the costumes of an epoch one or two centuries later than the period of action. Nothing is done, no one complains. The public, you say, is not any the wiser and does not appreciate the anachronism. That may be. But if the public does not know it, it seems to me that the journalists should. Accuracy, sense and logic are surely necessary in the staging of an opera. Perfect management can make even such a work as 'La Favorita' acceptable to-day. As for the Wagner dramas I can only say that I always prefer to hear the tetralogy in concert form than otherwise. The ideal pictures of its characters which exists in our imaginations are created by the music and destroyed by what the stage shows us. Think of *Wotan* as he stands upon the rocks in the 'Walküre'! We have been led by the music to look for a figure as grand and as mighty as an archangel. The conception is never realized. I feel in such a case as I should if I saw some great piece of literature, with personages of which I had formed a vivid mental picture, translated into life through the medium of the stage. I need scarcely say that I would never desire to witness the dramatization of any book which I hold dear."

It would seem as though an actor of such incomparable ability as Mr. Renaud would be the first to advise a thorough course in dramatic training for the aspirant to operatic honors. But when the question of a sort of dramatic school instruction was broached the artist responded with some warmth in an emphatic negative.

"The first business of an opera singer is to sing," he declared, "and the conservatory or dramatic school acquirements constitute in every case a hindrance and a clog. There is not, after all, an excessive amount of moving about in the average opera, and though it is always essential to know how to walk and move correctly on

How the Most Illustrious Singing-Actor of Them All Develops a Rôle—The Evil of Excessive Gesture—Futility of the Dramatic School—Subtlety, Magnetism and Force of Renaud's Personality

the stage there is no need in opera for all the intimate subtleties of the spoken drama. Excessive realism is incompatible with opera or with music in general. The developments along this line in sculpture and painting are not to be considered in the same light, for every phase of these two arts has its counterpart in nature. Music has not. Excessive gesture is both superfluous and foolish. What is worse than the man who sings *Mon cœur est à toi* with one hand clasped to his heart and the other extended toward the lady? Are not the words and inflections of the voice, not to mention the dramatic situation, sufficient to express the sentiment and convey the idea? It certainly should be the effort of the singer to make them so, and yet such unspeakable banalities flourish undisturbedly."

Are Mr. Renaud's impersonations the result of profound and ingenious calculation or subject to the fortuitous inspiration of the moment? Principally of the former, though he has often made significant alterations on the promptings of sudden impulse. His admirers have frequently noted that his characterizations are plastic, that on various occasions they often lose one detail and gain another.

"And why should not this process be legitimate?" asks the baritone. "When an author has written a book and finds it necessary to issue a new edition does he not make corrections, will he not add such ideas as may strengthen his point and which may have to come to him since the earlier edition? It is the same with any art. The main points of a characterization will have been the result of long study. But the stage and its enveloping emotional atmosphere, the knowledge of being in the presence of an audience or—who knows—some *maladresse* on the part of a performer can often resolve themselves into influences that induce alterations which add greatly to dramatic significance. The quality of the work of other singers is still another factor that stimulates powerfully in one direction or another. But a characterization is seldom so completely rounded that something cannot be done to polish it to greater brightness."

Of this great Frenchman any sketch of this kind seems to lack color and variety, and the present writer feels strongly the extreme difficulty of his wellnigh impossible task; to which has also been added that of changing Mr. Renaud's picturesque French into our own idiom.

H. F. P.

Theodore Thomas Orchestra Returns Home and Gives Striking Program

CHICAGO, Feb. 14.—The Theodore Thomas Orchestra, snowbound upon its return from Toronto, where it appeared last week with the famous Mendelssohn Choir, kept a large and loyal clientele waiting for an hour after the time scheduled for its performance last Friday. The toils of travel evidently had not sapped the players' artistic vitality, however, for they gave a fine reading of Rachmaninoff's Second Symphony in E Minor.

This weighty and involved work made a pronounced impression at its first hearing last season and the present performance impressed even more deeply. The matinee opened with Robert Schumann's beautiful Overture, "Genoveva," and a spirited presentation of the "Bacchanale," from "Tannhäuser," and a series of selections from the third act of "Die Meistersinger" were also features.

C. E. N.

Chicago-Philadelphia Company in Railroad Accident

PHILADELPHIA, Feb. 11.—Members of the Chicago-Philadelphia Opera Company received a severe shaking up when the piston rod of the engine pulling the company's special train broke at Conestoga Junction this evening. The train was brought to a sudden stop and the singers were thrown from their seats with great force. Many of them are suffering from the shock.

Campanari Signs with Marc Lagen

Marc Lagen, the New York manager, announces that Giuseppe Campanari, the famous baritone, now with the Metropolitan Opera Company, will make a concert tour under his direction during the season of 1912-13.

BERLIN AND VIENNA WANT MR. GRISWOLD

American Basso Receives Offers
from European Operatic
Centers

Following close upon the new contract with Berlin, in which Jadowker receives 75,000 marks for a six months' engagement, comes the rumor that Berlin is offering Putnam Griswold a substantial inducement to return to the field of his last six years' artistic activity.

It is understood, also, that Mr. Griswold has a splendid offer from the Vienna Opera House to sing the bass repertoire and the *Wotans*.

It is pointed out that these offers indicate that the leading opera houses of Europe are awakening to the fact that in order to retain their artistic standards and adequate singers with which to uphold them, they must commence to pay better salaries or American competition will reduce them to vocal impotency.

The hope has been frequently expressed lately by Mr. Griswold's admirers in New York that his services may be retained at the Metropolitan. He is the first American basso of an international reputation to return to his native land and the unstinted praise accorded him by critics and the opera-going public makes it appear unlikely that the European offers will lure him from New York.

Josef Lhévinne in Recital at Peabody Conservatory

BALTIMORE, Feb. 12.—Josef Lhévinne scored a triumph at his piano recital at the Peabody Conservatory last Friday before a large audience. The program was interpreted with rare skill and revealed the true artist. Mr. Lhévinne opened with Beethoven's Sonata in A Major, op. 101, which was played with artistic spirit, as were also the other numbers, including the Schumann "Carnaval"; Mendelssohn's "Presteludi" in E Major; selections by Mozart and Chopin, and Liszt's Fantasia on Meyerbeer's "Robert le Diable." W. J. R.

York to Have Symphony Orchestra

YORK, PA., Feb. 14.—A movement for the organization of a symphony orchestra in this city was launched at a banquet of local musicians last week. There is good prospect of success for the project. It is probable that Stuart S. Heiges will be made conductor and that the organization will assist in the rendition of the York Oratorio Society and Schubert Choir. W. H. R.

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DATES NOW BEING BOOKED

NEW YORK HAILS RETURN OF FRENCH OPERA WITH GLADNESS

Immense Audience at Metropolitan for Mary Garden's "Carmen"—
An Impersonation That Surprised by Not Being Surprising—Old
Friends of Manhattan Opera Days Warmly Welcomed in Chicago
Company

SOMETHING in the nature of a rebuke to the management of the Metropolitan Opera House for its intolerant attitude in respect to French opera was the audience which turned out last Tuesday evening when the Chicago-Philadelphia Company gave the first of its series of French productions. "Carmen" was the opera—a work whose justifiable popularity has not diminished in the least and from which the public sensibility refuses to be weaned in spite of the quasi-oblivion to which the Metro-



—Photo Copyright Matsene

Mary Garden as "Carmen"

politan seems to have sought to consign it. Never has Caruso attracted a larger army of standees. Every seat had been disposed of days in advance, and even the boxholders singled out the occasion for special distinction by arriving shortly after the opening. In every respect the evening partook of a gala nature.

The specific detail of the performance which would appear to overtop all others in interest was Mary Garden's first appearance in New York in the title rôle. Another significant touch of novelty was Mr. Renaud's portrayal of Escamillo. For the rest the cast was made up of old friends—Mr. Dalmorès as Don Jose, Mr. Huberdeau as Zuniga, Alice Zeppilli as Micaela—and recalled pleasant old-time Manhattan Opera House memories. It is possible that better all-round presentations of "Carmen" have been heard here, but it is certain that few have been listened to more intently and applauded with such whole-heartedness.

To comment at once upon Miss Garden's *Carmen* it may be said that it did not startle by features of extreme originality, newness or a revelation of hitherto unsuspected attributes. This from Mary Garden was in itself surprising. Her per-

EUGEN HAILE'S "TEUFELSLIED"

(Devil's Song)

Sung by Alexander Heinemann, Ludwig Hess, Marcus Kellermann, Cecil Fanning, Heinrich Meyn, Theodore Van York.

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formance effaced no artistically consecrated memories, and whether it will set a landmark is not to be prophesied. It rose to no great height above the dead level of conventionality. It neither shocked nor amazed. Miss Garden's cigarette girl is, strange to say, not essentially seductive nor subtly magnetic. Rather is she deliberate and calculating, eminently conscious of her almost hypnotic fascinations, confident of their infallibility. But she flies into a rage when crossed in her purposes. Her emotions at reading her death sentence in the cards savor not of horror and despair, but of anger at being quelled and overpowered, of wrath at the enforced necessity of surrender. Miss Garden's manner was forceful in the second act, where José's sense of honor urging him to return to the barracks transforms *Carmen* into an infuriated virago; and later, when she hears of his mother's death and contemptuously blows cigarette smoke in his face. Miss Garden's singing of the music calls for no extended discussion, and may, in fact, be taken for granted.

Second in interest, not even to the *Carmen*, was Mr. Renaud's *Escamillo*. A superb figure this toreador, dashing, handsome, magnificently domineering. His haughty spirit utterly vanquished that of *Carmen* on her own ground; she was awed, impressed and subdued by an overmastering will, a stupendous force of character that rivets her admiration. Who could forget the insolent calmness of Mr. Renaud's "Tiens toi tranquille, ami!" to the enraged and half-crazed José in the third act? Or the half sinister look he casts upon *Carmen* as he forces her to kiss his hand immediately after? Vocally, Mr. Renaud was in fine shape. Mr. Dalmorès's *Don Jose* is a poignant and pitifully tragic figure. His singing last Tuesday had its usual distinction and elegance, though he was manifestly handicapped by a cold. Miss Zeppilli, as *Micaela*, showed that she had made notable strides since she was last heard here. Her tones have lost much of their thinness and have grown in roundness, warmth and color. Mr. Huberdeau's work was admirable, and the minor rôles were, in general, well filled.

The choruses were adequately sung, that of the cigarette girls in the opening act being especially beautiful. The orchestra may not altogether measure up to the standards of that at the Metropolitan as regards beauty of tone. But Mr. Campanini conducted spiritedly, and was called before the curtain with the singers. The scenic settings gave evidence of having seen honorable service. H. F. P.

FOURTH NEW YORK CONCERT BY KNEISELS

Brahms Quintet Feature of Program—
Kopylow Number Fails to Please—
Roosevelt in Audience

The season's first performance of the Philadelphia-Chicago Grand Opera Company in New York kept few lovers of chamber music away from the fourth concert of the Kneisel Quartet last Tuesday evening. A mammoth audience, of which a distinguished member was ex-President Roosevelt, completely filled the large ballroom of the Hotel Astor and heard the following program: Beethoven, Quartet in E Flat Major, op. 74; Brahms, Quintet in B Minor, op. 115; Kopylow, Quartet in G Major, op. 15.

Interest centered in the performance of the Brahms Quintet, in which the Kneisels had the assistance of Leon Le Roy, clarinetist. It is, without doubt, one of the Viennese master's noblest works, and Mr. Kneisel, always an ardent Brahmsite, gave it a presentation to command ardent admiration. Mr. Le Roy played the difficult clarinet part splendidly.

Beethoven's so-called "Harfen Quartet" was the opening number, the *Adagio ma non troppo* being particularly happily given, while the last movement, with its variations, again stood out as conspicuously inferior to the rest of the work. A disappointing anti-climax was brought on by the Kopylow work. To be sure, there are few works that can be heard directly after such a masterpiece as the Brahms Quintet, but the Russian work is insignificant, and at best can be termed merely "pleasing." The themes are conceived in a sort of diluted Tchaikowsky Glazounow manner, and the handling of the material betrays no sign of mastery. A. W. K.

NEW PIANO WORK ON STRANSKY PROGRAM

Boyle's Concerto Played by Hutcheson and Philharmonic—A
Work of Promise

After the "Rosamunde" Overture of Schubert, which opened the Philharmonic concert at Carnegie Hall on Thursday evening of last week, Mr. Stransky handed over the bâton to the young Australian composer, George F. Boyle, who conducted the orchestra through his piano Concerto in D Minor, the solo part of which was played by Ernest Hutcheson. Though new to New York this concerto commanded a certain amount of respectful attention when Mr. Hutcheson first played it at the Worcester Festival last September. Last week it enjoyed a cordial, if not a frenetically enthusiastic reception and the young composer was called back to the stage four or five times when it was over.

Although it is not to be defined as a work of overwhelming importance the concerto would do credit to a much older man—and Mr. Boyle is but twenty-five years of age. There are passages of effective and beautiful piano writing in its three movements, though these have obviously not been designed for the self-glorification of the soloist and are in no sense of a meretricious order. At other times the instrument becomes, as it were, an integral part of the ensemble. Melodically Mr. Boyle has things to say, particularly in the first movement. The last is animated and highly colored, but rather too long-drawn-out. Mr. Boyle owes not a little harmonic allegiance to the modern French and the influence of César Franck is felt strongly in the second movement. His orchestration, if a little heavy at moments, has color and solidity. Altogether it is a work of high promise.

Mr. Hutcheson played the piano part with admirable poise, musicianship and forceful effect. He met its technical demands with ease. He brought out the atmospheric charm of the second division and dashed through the finale with great fire. The audience was amply appreciative of his work.

Following the concerto came the "Morceau Symphonique" from César Franck's "Redemption." It is music of uneven quality, sometimes appealingly tender and gracious, but at moments lapsing into hollowness. Characteristically Franckian it is not. It was admirably played, but the chief event of the evening came with the Fourth Symphony of Tchaikowsky. Mr. Stransky has done few things more inspiringly. A feat of virtuosity of the highest order was the orchestra's performance of the wonderful *pizzicato ostinato* movement and the clashing, boisterous finale, with its headstrong rhythms stirred the blood. Tchaikowsky suits Mr. Stransky's temperamental qualities admirably. If he now wishes to give Tchaikowsky lovers another treat let him bring forward that composer's "Manfred." H. F. P.

Joseph Malkin, the Berlin 'cellist, recently gave a recital in London, when his program included three of his own compositions.

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The Theodore Thomas Orchestra
FREDERICK STOCK, Conductor

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FIRST HEARING FOR DEBUSSY 'SÉBASTIEN'

New Music Not Remarkable for
Inspiration—MacDowell
Chorus Sings It

Kurt Schindler is indefatigable in his search for unfamiliar and interesting musical material for his admirable MacDowell Chorus. Barely two months ago he won the gratitude of music-lovers by a revival of Liszt's "St. Elizabeth" and last Monday evening in Carnegie Hall, New York, he brought out for the first time in America a portion of Debussy's incidental music to Gabriele d'Annunzio's miracle play, "Le Martyre de St. Sébastien," which amazed and bewildered Paris last May. The experiment was interesting, whatever may be its more lasting artistic results, in spite of the fact that the reception given by the large audience to the latest fruits of Debussy's invention was decidedly tepid.

The excerpts which Mr. Schindler presented comprised the orchestral overture, the chorus mysticus depicting the celestial summoning of Sébastien, the Ordeal by Fire, the songs of the virgins, Erigone and Mary, the prelude to third act, the lament of the Syrian women and the celestial choruses depicting Paradise. Most of these numbers led into each other without a break.

It is a rather graceless task to pass final sentence on this music after a single hearing and especially hazardous for the reason that, having been conceived as incidental music, it must undoubtedly lose a measure of its picturesqueness and dramatic fitness when dissociated from its stage surroundings. Yet even allowing it a liberal margin of beneficial doubt on either of these considerations, it is music that stubbornly impresses one as being the product *plus de volonté que d'inspiration*. It seems superficially clever, manufactured, the outcome of cold calculation, but of no driving necessity for emotional expression. Of the exotic originality and the convincing sincerity and spontaneity of "L'Après-midi d'un Faune" and "Pelléas" it has little.

When the work was given in Paris last Spring the cry went forth that Debussy had passed through a process of evolution and had revealed himself in a new guise of personality. Yet "Sébastien" is far less a true exposition and revelation of the man's spirit than are his earlier creations. Beyond a doubt it will surprise those who claimed that no progress beyond "Pelléas" was possible. However, Debussy has not arrived at his present position by a further expansion and development of his "Pelléas" methods and devices. He has leaned strongly in this work upon the arm of Palestrina. For all its orchestral idiosyncrasies and novel effects of crass dissonance, the prevailing mystical atmosphere is distinctly Palestrinian and to ears attuned to the early and mediaeval ecclesiastical chants it does not carry the ring of startling unfamiliarity. What if not Palestrina is the Paradise episode and the Chorus Seraphicus? To modern ears the result, of course, tends to monotony. And at such a moment as that wherein the song of the Virgin Erigone changes to "the ineffable song of the Virgin Mary" one is not at all struck by any radical emotional differentiation in the music.

As a whole this music is of very much stronger, not to say coarser, fibre than the fragile spider web of "Pelléas." The characteristic Debussyan effect of the whole tone scale and the augmented chord is far less frequently employed than in the earlier works, though in the endeavor to reproduce oriental effects of smaller intervals than those of our scale Debussy has produced a number of novel dissonances by an occasional blur of all the semitones of the European scale. Effects which might at first blush be ascribed to extraordinary instrumentation are, in reality, merely the outcome of highly spiced harmonic combinations. Nevertheless, there is a wealth of fascination in the scoring. Debussy has enlarged the woodwind department, quadrupling flutes, clarinets and bassoons; he has also called for six horns and combined the tones of three harps and a celesta with the result of certain effects of exquisite limpidity. In noteworthy contrast with such moments is the hard, al-

OPERA BOARD—UNIQUE DEVICE EMPLOYED IN PHILADELPHIA

<p>WEDNESDAY DECEMBER 20TH. 8 P.M.</p> <p>LE NOZZE DI FIGARO</p> <p>(IN ITALIAN) OPERA IN FOUR ACTS BY MOZART.</p> <table border="0"> <tr> <td>THE COUNTESS</td> <td>CAROLINA WHITE</td> </tr> <tr> <td>SUSANNA</td> <td>ALICE ZEPPILLI</td> </tr> <tr> <td>CHERUBINO</td> <td>MAGGIE TEYTE</td> </tr> <tr> <td>MARCELLINA</td> <td>LOUISE BERAT</td> </tr> <tr> <td>BARBARINA</td> <td>MABEL RIEDELMAN</td> </tr> <tr> <td>FIGARO</td> <td>GUSTAVE HUBERDEAU</td> </tr> <tr> <td>COUNT ALMAVIVA</td> <td>MARIO SAMMARCO</td> </tr> <tr> <td>BARTOLO</td> <td>POMPILO MALATESTA</td> </tr> <tr> <td>BASILIO</td> <td>EDMOND WARNERY</td> </tr> <tr> <td>ANTONIO</td> <td>CONSTANTIN NICOLAY</td> </tr> </table> <p>MUSICAL DIRECTOR CLEOFONTE CAMPANINI</p> <p>STAGE DIRECTOR FERNAND ALMANZ</p>	THE COUNTESS	CAROLINA WHITE	SUSANNA	ALICE ZEPPILLI	CHERUBINO	MAGGIE TEYTE	MARCELLINA	LOUISE BERAT	BARBARINA	MABEL RIEDELMAN	FIGARO	GUSTAVE HUBERDEAU	COUNT ALMAVIVA	MARIO SAMMARCO	BARTOLO	POMPILO MALATESTA	BASILIO	EDMOND WARNERY	ANTONIO	CONSTANTIN NICOLAY	<p>SATURDAY DECEMBER 16TH. 8 P.M.</p> <p>LA TRAVIATA</p> <p>(IN ITALIAN) OPERA IN FOUR ACTS BY VERDI.</p> <table border="0"> <tr> <td>VIOLETTA VALERY</td> <td>ALICE ZEPPILLI</td> </tr> <tr> <td>FLORA SERVIOUX</td> <td>MINNIE EDERER</td> </tr> <tr> <td>ANNINA</td> <td>LOUISE BERAT</td> </tr> <tr> <td>ALFREDO GERMONT</td> <td>AMADEO BASSI</td> </tr> <tr> <td>GEORGIO GERMONT</td> <td>ALFREDO BOSTA</td> </tr> <tr> <td>GASTONE</td> <td>EMILIO VENTURINI</td> </tr> <tr> <td>BARONE DUPHOL</td> <td>NICOLA FOSSETTA</td> </tr> <tr> <td>MARCHESE D'OBIGNY</td> <td>MICHELE SAMPIERI</td> </tr> <tr> <td>DOTTOR GRENIVIL</td> <td>CONSTANTIN NICOLAY</td> </tr> </table> <p>MUSICAL DIRECTOR ATTILIO PARELLI</p> <p>THIS PERFORMANCE AT POPULAR PRICES</p>	VIOLETTA VALERY	ALICE ZEPPILLI	FLORA SERVIOUX	MINNIE EDERER	ANNINA	LOUISE BERAT	ALFREDO GERMONT	AMADEO BASSI	GEORGIO GERMONT	ALFREDO BOSTA	GASTONE	EMILIO VENTURINI	BARONE DUPHOL	NICOLA FOSSETTA	MARCHESE D'OBIGNY	MICHELE SAMPIERI	DOTTOR GRENIVIL	CONSTANTIN NICOLAY
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New Method of Announcing Operas and Casts of the Philadelphia-Chicago Opera Company. Julius Daiber, the Inventor, Is Shown (on Left) Pointing at the Board

THIS new opera signboard, invented and patented by Julius Daiber, secretary to Andreas Dippel, general manager of the Philadelphia-Chicago Opera Company, is now in use in front of the Metropolitan Opera House, Philadelphia. It is designed, and, it would seem, with much efficacy, to make placid the minds of easily perturbed opera singers, who much dislike to see their names misspelled, or to be still announced when, for some reason, they have been compelled to make way for a substitute. The metal boards are equipped with slides containing the names of all the singers, which may be slipped into place and removed at will; thus changes in casts are quickly and easily made. The picture shows one of the boards in front of the Auditorium in Chicago during the recent season there.

most brutal, Roman march, sonorously scored for horns, trumpets and tympani.

The choral and solo portions are strongly ecclesiastical in flavor, with one exception. This is the lament of the Syrian women, a series of wailing chromatic passages, formless and indeterminate, but of a definite quality of emotional expressiveness and realism and of decidedly Oriental character.

The MacDowell Chorus sang this music with amazing finish and with great beauty of tone, and Mr. Schindler's conducting disclosed all the sympathy and understanding one expects of this profoundly gifted musician. The soprano solos were sung by Maggie Teyte with perfect purity of tone and an impersonal character of utterance which gave an appropriate ascetic tinge to her music. Before "St. Sébastien" the chorus was heard in Saint-Saëns's "The Night"—a work of small account—the "Bridal Chorus," from Chabrier's "Gwendoline," and the stirring "Hymn to Apollo" from his "Briséis," in all of which the ensemble maintained its high reputation. The soloists were Miss Teyte and George Harris, Jr., the young American tenor, whose share of the "Bridal Chorus" was sung with much sweetness of tone. Miss Teyte's voice sounded beautiful as such, but it would gain if colored by greater warmth.

Other comments on the new Debussy music:

It is more than probable that most of this music, intended to accompany or to prefigure action and vivid stage pictures, necessarily loses something of its significance when given in a concert hall, with only a few lines of descriptive text to suggest to the listener's imagination what goes on upon the stage. As music, solely, much of it fails to produce a deep impression, to stir the mind powerfully, to move the emotions.—*The Times*.

While most of the large audience was puzzled over the music, the trained musician found not a little to admire.—*The World*.

PHILADELPHIANS HONOR MEMORY OF M. H. CROSS

Memorial Tablet to Prominent Figure in
Local Musical History Unveiled—
Orpheus Club Ceremony

PHILADELPHIA, Feb. 12.—At the fortieth anniversary concert of the Orpheus Club, at the Academy of Music last Saturday evening a special event was the unveiling of a memorial tablet to Michael Hurley Cross, for many years one of Philadelphia's best known musicians. The ceremonies followed the presentation by the club of an interesting program, on which David Bispham and John F. Braun appeared as soloists, the chorus being enlarged for the occasion to 130 singers, while forty-five members of the Philadelphia Orchestra played the instrumental parts. The tablet was unveiled by Francis Thibault Cross, son of the musician. It is an artistic piece of workmanship in bronze mounted upon verd-antique marble and bears a portrait in bas-relief, the bronze having been designed and modeled by Emily Clayton Bishop. The inscription was written by the late Dr. Alfred C. Lambdin, and reads as follows:

MICHAEL HURLEY CROSS,
1833-1897.
Musician, Scholar, Conductor, Teacher.
Born in Philadelphia.

He was for many years a forceful personality in the artistic life of this community.

The tablet was formally accepted by William Potter with some felicitous remarks, after which the Orpheus Club chanted Mendelssohn's "The Righteous Living Forever." In addition to the tablet, as a testimonial to an illustrious man, the memorial consists also of a musical scholarship in the University of Pennsylvania, to be known by Mr. Cross's name. Under its terms the University agrees to provide perpetual free tuition for a student in music, subject to the usual entrance examinations and the regulations of that institution. At the conclusion of the ceremonies the chorus sang Eduard Kremser's "Hymn of Thanksgiving." A. L. T.

Gabriel Astruc Wins Libel Suit

A judgment was rendered in favor of Gabriel Astruc, a booking agent for the Metropolitan Opera House, in his libel suit against the Star Company, publishers of the *New York American*, by the United States Circuit Court of Appeals, last week, reversing the decision of the lower court, which was in favor of the publishing company.

Paderewski is devoting his energies mainly to his new opera this Winter.

LIONEL HAYES ROBSARTE

FORMER OPERA TENOR

VOICE SPECIALIST

A. de Trabado, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:

"I sincerely believe Mr. Robsarte has no equal among American instructors."

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacotelli, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio, Hotel Woodward, N. Y. 'Phone, 5000 Columbus. Voices tried gratis by appointment.

JOSIAH **ZURO** Operatic Coach
Thorough Preparation for the Stage
Studio:
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Studio Building, 1425 Broadway.

ALICE NIELSEN

AMERICAN PRIMA DONNA SOPRANO ONCE MORE CHARMS A METROPOLITAN OPERA HOUSE AUDIENCE in a MOST ARTISTIC performance of La Bohème

She CAPTIVATES the MUSIC LOVERS in Montreal with her clever interpretation of "Rosina" in The Barber of Seville and wins the applause of the public and praise of the critics in Mme. Butterfly at Springfield, Mass. Her Concert at Mrs. John L. Gardner's Fenway Court, Boston, one of the first musical and social events of the season

LA BOHÈME

At Metropolitan Opera House

With so captivating a rival in the cast it was difficult, of course, for Miss Nielsen to hold her own. Yet she succeeded in persuading a few persons in the theater who were not dazed by the tenor's persuasion that her Mimi was the best portrayal of that rôle presented so far this season.—*New York Express*.

Miss Alice Nielsen was warmly welcomed last night at the Metropolitan Opera House in Puccini's "Bohème." This is not the first time she has been seen in this part in the Metropolitan Opera House, but she brings to it the winsomeness of a pleasing presence, practised acting and some excellent high notes of unusual and persuasive sweetness.—*The Morning Telegraph*, Jan. 20, 1912.

Miss Nielsen has sung Mimi at the Metropolitan before, and her impersonation had then some distinct merits which have increased. She has a pretty voice, which seemed last night to have gained in fulness of volume. She sang her music in a simple and unaffected style, in tune, with good phrasing and with excellent enunciation of the text.—*Henderson in The New York Sun*.

Alice Nielsen, with voice fresh and appealing and histrionic ability remarkably developed since former opera appearances here, did a Mimi in "Bohème" which left practically no opening for criticism. Aside from the sincerity of her acting and her sympathetic appearance, Miss Nielsen's singing was one of the features of the evening and delighted critical listeners with its finish in phrasing, its adaptability to the merry as well as the melancholy moods of Puccini's measures, and its power and purity in the dramatic climaxes. She should be asked to a "Madam Butterfly" performance here.—*Town Topics*, Jan. 25, 1912.

THE BARBER OF SEVILLE

At Montreal Opera House

Miss Nielsen as Rosina was in the happiest setting. Her voice and style are essentially applicable to comic opera and she coquetted through the scenes with a briskness and untiring enthusiasm which focused attention upon her. In appearance a charming and attractive Rosina, Miss Nielsen acted with an endless variety of business and irresistible gaiety.—*Montreal Herald*, Jan. 6, 1912.

It was charming alike in its youthfulness, its elan, its sparkling qualities of humor and of sprightliness, and its admirable vocal coloring.

Her voice has gained much in flexibility. She vocalizes Rossini's florid melodies with consummate artistry and astonishing ease; she emphasizes the crescendo effects of which he was such a master.—*Montreal Daily Star*, Jan. 6, 1912.

Alice Nielsen was, of course, the star of the evening. In fact so well did she sing that for once Signor Jacchia had to relax his cast-iron rule against encores. This, however, was in the third act, where, in the music master scene, Rosina sings an interlude, in which it is customary for the prima donna to select some song which particularly suits her. Miss Nielsen chose Ardit's charming waltz song, and so well did its swinging rhythm and brilliant coloratura suit her that the prolonged applause left Signor Jacchia no other course but to signal for a repetition and a fresh outburst of applause greeted his consent.—*The Gazette*, Montreal, Jan. 6, 1912.

Miss Nielsen is captivating and easy in style. Her naturalness is one of the great charms of her work. Her waltz song was so rapturously received that the audience would be satisfied with nothing less than an encore. Signor Jacchia, the leader of the orchestra, is so strongly opposed to encores from an artistic point of view—and he is generally right—that even after Miss Nielsen had nodded her assent to the popular demand, he demurred. Miss Nielsen quite calmly walked across the stage and sat on the edge of a table until the orchestra was ready. Then she sang it again to everybody's great delight.—*The Montreal Daily Witness*, Jan. 6, 1912.

LE BARBIER DE SEVILLE

Mme. Alice Nielsen, de l'opéra de Boston, est une des meilleures chanteuses actuellement sur la scène américaine, et sa grande réputation n'est en rien surfaite. Si elle possède une voix très pure, très souple, très fraîche et très étendue, elle a aussi, en plus de sa grâce physique qui lui attire les sympathies, un remarquable talent de comédienne dont elle s'est servi sans ménagements pour nous camper une Rosine alerte, coquette, pimpante et bien vivante. Elle a été acclamée et couverte de fleurs par l'auditoire nombreux et enthousiaste et a dû même bisser son grand air du troisième

acte, bien que ce ne soit pas la coutume de bisser, à l'opéra.—*La Patrie*, Lundi, 8 Janvier, 1912.

MME. BUTTERFLY

With Boston Opera Company at Springfield, Mass.

The opera last night was unusually well cast. Alice Nielsen sang the part of Butterfly with much dramatic force and pathetic appeal. She also was at her singing best, her voice being fuller and stronger of tone than we recall ever to

course, Alice Nielsen's interpretation of the part of infelix Cio-cio San. It is pre-eminently her part; she does nothing quite so well, and no one does the part better. She has been heard here in a variety of rôles, and always with success, but never did she impress her audience as last night. Her singing was never better, her acting was admirable, full of grace and pathetic dignity.—*Springfield Daily Republican*, Jan. 24, 1912.

CONCERT

Alice Nielsen was the star of a con-

dainty little aria gave us our first peep into the "Secret of Suzanne," which is promised for performance this season.—*Boston Record*, Dec. 15, 1911.

Miss Nielsen came fresh-voiced and alert of spirit to an audience that had awaited her eagerly through Mr. Lan-kow's songs and Mr. Proctor's pianoforte pieces and that received her warmly. She sang first a group of lyric numbers—Cherubino's "Voi che Sapete" from Mozart's "Figaro," a fragment from Chabrier's "Gwendoline" and songs by Debussy and Hahn—all to Mr. Caplet's sensitive accompaniments.

Her voice still keeps its charm, its evenness and its niceties of song and because she uses it with practised and refined skill and discriminating sense of style. She sang these lyric pieces with such discernment and such poise, but when she passed later in the concert to operatic airs from "Susanna's Secret" and from "The Sacrifice" she used her larger and more emphatic "voice of the theater" and her broader operatic style.

Her skill in song, her ear for quality of tone abide. They are rare and to be desired in many an opera house.—*Boston Transcript*, Dec. 15, 1911.

Miss Nielsen was in excellent voice. She sang with her well-known purity of tone and showed a technical proficiency that was as a second nature. In these days when few operatic celebrities can afford to submit themselves to the test of interpreting songs in a concert hall, it is a pleasure to hear a singer who, having made a reputation in opera, does not confound legato singing with spasmodic bursts and does not seek to turn lieder into themes for high-flown and incongruous declamation. Miss Nielsen's command of breath and maintenance of melodic lines was noteworthy. It was highly appreciated by the audience.—*Boston Herald*, Dec. 15, 1911.

It was a pleasure to hear Miss Nielsen sing again in Boston. Her voice, while broadening with time and study, retains that native charm and spontaneity which cannot be acquired by artifice. Her middle tones are warm and expressive; those above are brilliant and crystalline without shrillness, and the whole voice is used with equal freedom, in passages requiring fullness of power and in the support of a soft or vanishing phrase.

Her ease in sustaining pure melodic lines was evidenced in the "Voi che sapete" from "Marriage of Figaro," and in the air from "The Secret of Suzanne." It appears to have fallen to Miss Nielsen to be the first to introduce an excerpt here from this one-act opera by Wolf-Ferrari, which Mr. Dippel produced last year in New York, and which Mr. Russell has announced as a novelty for Boston.

The aria has Italian characteristics, melody of graceful and flowing curve, grateful to the singer and inherently vocal and a dramatic accentuation of the thought, yet this promises something more than the sensuous style of Mr. Puccini. Beginning fancifully, the music broadens for voice and accompaniment, and affords a telling climax. It was well suited to Miss Nielsen's voice and one of her most effective numbers.

Hahn's "L'Heure Exquise" had a quiet rapture and won applause and an encore, the same composer's "Si Mes Vers Avaient Des Ailes" "The Fileuse" from Chabrier's opera "Gwendoline" and Debussy's delicate concert, "Mandoline" had preceded. It was a pleasure to see Miss Nielsen in such excellent spirit, and to listen again to the vocal beauty of her singing. Her voice has been ever welcome and a source of enjoyment in concert and in opera, and will be again when she returns to the Boston Opera House as guest this season.—*Boston Globe*, Dec. 15, 1911.

Miss Nielsen sang with exceeding charm and beauty of tone the "Voi che sapete" of Mozart. In her other songs Miss Nielsen gave equal pleasure to her audience.—*Boston Post*, Dec. 15, 1911.

Miss Nielsen was a charming picture in her white gown, and her voice was just as clear and pure and sweet as ever. Her art has heightened since we last heard her. Seldom has the "Voi che sapete" of Mozart been sung in this city with such grace and loveliness. Her intelligence and vocal gifts enable her to make the "Mandoline" of Claude Debussy one of the most fascinating, fetching and wholly winning songs I have ever heard, and I am not so awfully fond of Debussy.

Miss Nielsen is a brilliant voice, but it is not without dramatic qualities, as was shown in an aria from "The Secret of Suzanne," a new opera by Wolf-Ferrari, which, by the way, is a very beautiful thing.—*Boston American*, Dec. 15, 1911.



—Photo by Matsene, Chicago.

have heard it before. Owing to her long experience in light opera, Miss Nielsen was able to give a piquant daintiness to her impersonation in the first act.

Though she is not a tragedienne, yet she indicated with surprising dramatic power the suffering of the heartbroken woman. The tragic ending of the opera was acted with much feeling and there was much of sincerity in the outburst of grief over the child which precedes the tragic ending of the unfortunate Butterfly. Miss Nielsen won great distinction in the part and the audience was unstinting in its approval.—*Springfield Union*, Jan. 24, 1912.

The rôle of Butterfly is peculiarly adapted to Miss Nielsen. It is practically certain that her entire repertoire contains nothing that displays this winsome artist to more distinct advantage, or that permits her to do more distinguished work. She plays and sings the rôle con amore, living the character of the hapless little Oriental bride while she is enacting it and injecting into it a simple pathos that reaches the heart. From first to last she remains in the picture. She is at the beginning the little geisha girl, sans souci, supremely happy in the love of the American, Pinkerton. The maternal feeling is vividly shown in the second act in her caressing of the child—now played with a large doll—and finally there is the poignant tragedy of the last scene, the despair of Butterfly when she realizes that Pinkerton can no longer be anything to her but a memory and prepares to end an existence that for her has no more charm. It is a portrayal that is satisfying in every respect. Vocal-ly the Puccini score demands nothing of Miss Nielsen that she cannot give. The opera is, of course, exacting on the prima donna, but Miss Nielsen meets every requirement admirably. She colors her tones beautifully and most expressively. Never has she sung more brilliantly here

than last evening, her principal numbers being sung with feeling and power.—*Springfield Daily News*, Jan. 24, 1912.

The great thing last night was, of cert given at Fenway Court yesterday. Her voice retains its fresh and youthful tone and her art is riper than ever. The music room of Mrs. John L. Gardner's house was crowded with her friends and admirers. Many of the singers from the Boston Opera House got up at the unconscionable early hour of 2 P. M. to be on hand in time to hear her sing Mozart's "Voi che sapete," the first of nearly a dozen numbers either down on the program or given as encores.

And no prima donna heard here this season has sung any classic with purer tone or clearer diction of finer understanding.

The "Fileuse" from Chabrier's "Gwendoline," the Debussy "Mandoline," Hahn's "L'Heure Exquise" and "Si Mes Vers," a charming aria from Wolf-Ferrari's new opera, "Il Segreto di Susanna," which is to be heard at the opera house this season, the flower song from Converse's "Sacrifice," one of Chadwick's rippling love songs and Landon Ronald's "Down in the Forest," sung with lark-like lightness and sweetness, proved Miss Nielsen to be as delightful as ever.—*Boston Journal*, Dec. 15, 1911.

The absence of theatricalism in her concert appearances is commendable. The brilliancy and richness of her upper tones constantly improve. Chabrier's "Fileuse" was a fine example of her art. "Voi che sapete" demonstrated how fine she would be in the Mozart operas. Debussy's familiar "Mandoline" and Chadwick's "Sweetheart, Thy Lips Are Touched with Flame," showed her fine command of widely different schools of song and her mastery of the whole gamut of models and "atmosphere." Her

Management, R. E. JOHNSTON, St. James Bldg., New York

CHARLES L. WAGNER, Associate Manager



Dear MUSICAL AMERICA:

When, a few weeks ago, on the announcement of a star cast which included Caruso, Tetrassini, Renaud, Homer and Rodhler, for a performance of "Rigoletto," the box office at the Metropolitan was stormed and thousands were turned away by the police, no doubt your friend Gatti-Casazza pointed to it with triumph as an evidence of the correctness of his opinion which he recently gave and which coincided with that of the late Maurice Grau, to the effect that people go to hear singers and not operas.

This applies, however only to certain singers. Furthermore, if a manager offers a combination of stars many people will naturally take the opportunity to hear them if they can, especially those who can only afford the cheaper places. Whether they always get value is a grave question.

Many a time have I attended all-star performances on the dramatic, as well as operatic stage, and the general result was by no means good.

While the enthusiasm which the performance of "Rigoletto" produced was undoubtedly genuine, some of it was manufactured by the insistent claque, of which you have before now published exposures. In spite of all denials the claque does exist, and is supported by the artists.

I have gotten so accustomed to some of the leaders that I can pick them out. They were much in evidence last Sunday night at the concert at the Metropolitan when Smirnoff sang. After he had sung an encore or two the claquers persisted in calling him out again and again and again, till the house was roused to a very pronounced expression of disapproval.

In Europe, as you know, the claque is an organized and accepted institution, supported by artists, principally on the ground that leaders of applause are necessary to inform the uninitiated when they should express their approval. Personally, I am inclined to think that this European custom does not chime in with our own democratic ideas and would not stand for a moment except it were for the fact that the foreign artists are ready to pay, and do pay, according to a regular tariff.

Slezak, who is to make his first appearance this season at the opera as *Tannhäuser*, has been doing very well indeed in some concerts in cities near New York. He was well received, and while the houses were not extraordinary they were above the average, so that there was a handsome profit left both for him and his manager.

This shows the correctness of my judgment when I said that if Mr. Slezak would take to heart some of the criticism which he had received he would make good on the concert stage and win a success.

As you know, some of the critics think that a great dramatic singer is out of place on the concert stage, and among these is Mr. Finck of the *Evening Post*.

Let me take the opportunity to urge upon Mr. Slezak the unwisdom of permitting his friends to make statements for him which cannot be substantiated.

His friends or his manager recently sent a cable to the Munich *Neueste Nachrichten*. This cable stated that at Mr. Slezak's recital in New York the house was crowded to the doors, while he won an unequivocal triumph, was received with the wildest enthusiasm, and made a profit of \$4,000 over all expenses—a receipt which has never been touched, even by Caruso, so said the report.

Now, in the first place, Mr. Caruso has not appeared in recitals, and, if he did, he would make a great deal more money than Mr. Slezak. He could command higher prices.

With regard to the other statements, the house was only about two-thirds full at

the Slezak recital, and, deducting the press and other complimentary tickets, it is safe to say that if the concert cleared from \$1,500 to \$1,800 the interested parties were doing very well.

Such statements cause bad feeling among the artists themselves, who feel the injustice thereof, and, furthermore, they give a wrong impression abroad as to conditions here in New York, and so are apt to mislead people who think they have only to come here to coin money, even when their talent is no longer at its best.

As a matter of fact, I think it can be shown that the standard in New York is so high that only the greatest artists can meet it, and even with some of these who have come here the financial results have been disappointing.

Apropos of artists, and especially tenors, profiting by criticism, even when it is adverse, let me say that I hope that another of the tenors at the Metropolitan will profit by some of the criticism he has received lately, which he, no doubt, considers unkind and ill-advised.

The friends of this young singer have noticed with alarm that he is not singing with the same good tone of late. The first to notice a falling off in a singer are the friends. Not long after that the general public notices it. Some say that this tenor's success is making him careless.

Whatever the cause, let us hope that he will read the criticism which has been made recently of his shortcomings with care, digest it and be advised by it.

It is rumored that the probability that the salaries of many of the leading artists at the Metropolitan will be cut after this season has stirred up the management of the opera in Berlin and other leading cities in Europe to make overtures to some of the singers here.

The expense of living here as compared with Europe would make an advance of 25 per cent. on European salaries no better than the salaries paid in Europe. Most of the artists, from family and other reasons, would prefer staying in Europe rather than coming here if the advanced salary were only, as I said, about 25 per cent.

Furthermore, the opera abroad, certainly in Berlin, has been somewhat handicapped this season by lack of good artists, and the word has evidently gone out from headquarters to make a better showing next season.

That, I understand, is why Jadlowker has been secured, and I also hear that strong overtures have been made to Putnam Griswold, who is a great favorite in Berlin.

Griswold has not had, as yet, adequate opportunity to show himself at his best, and I, for one, cannot understand why, after Griswold has done so well as *Der Wanderer* in "Siegfried," Mr. Weil, who certainly lacks the dignity necessary for the part, however good an artist he certainly is, should have replaced Griswold in the rest of the Wagnerian cycle.

I put aside as unworthy of consideration the suggestion made by some that these matters are largely in the hands of Conductor Hertz, who prefers German to American singers.

Anyhow, Griswold, who is a fine young fellow, with a magnificent voice and good training, need not worry about engagements—though I presume, personally, he would like to have some accepted position in his own country.

Just as I told you some time ago that Amato would make a great success, so I am certain that Griswold will make a great success if he gets a good chance—and I also feel assured that managers who can get hold in time of this splendid talent for concert and oratorio performances will get their reward.

A medical paper, published in Chicago, has come to the conclusion that opera educates in crime, and gives as a sample of the opera to which it alludes Wolf-Ferrari's "The Jewels of the Madonna," in an article devoted to the psychology of crime. Attention is called to the fact that just as men and women imitate each other in dress and action, so do they imitate each other in crime.

The article states that Wolf-Ferrari's opera is based upon a plot where a woman becomes ingratiated with the denizens of the underworld, and is so intoxicated with the possession of jewels placed at her command that she is robbed of her virtue by a man for whom she has no affection. In the auditorium this is called art—and a few blocks distant it is called vice, so says the medical editor.

On the basis of this criticism we should certainly have to bar nearly all of the works of Wagner for the reason that when their plots were analyzed we should find that there is scarcely a crime in the decalogue that is not represented.

According to the philosophy of the medical editor, the presentation of Wagner's

works should incite the audience by the process of psychological imitation to go out and do likewise.

The worthy editor of the Chicago paper wholly misses the point. Where vice is made attractive on the stage it may undeniably have a bad influence, but where it is presented, whether in drama or in opera, in such a way as to point a moral, then it exercises a most wholesome influence.

If the editor of the Chicago journal had studied life more deeply than he appears to have done he would know that the one great curse of humanity, after all, is not the example of vice as a temptation, but ignorance—ignorance on the part of young men, as well as young women, of the consequences that come, as surely as fate, to those who break the moral law.

I notice that you confirmed last week what I told you about the operatic situation in Boston, namely, that Eben Jordan had got tired of footing the inevitable deficit and had put up the proposition to society people and music lovers as to whether they wanted opera in Boston or not.

His proposition is certainly a liberal one. He is willing to give the opera house, which means \$60,000 a year in rent, but he is not willing to bear the whole burden.

Now I have the highest regard for Boston and the Boston people. At the same time, should it not appeal to their common sense that they can scarcely claim to be a musical city when their two most important musical organizations, the Boston Opera and the Boston Symphony, could not have come into existence and been maintained but for the enterprise and liberality of two men—Higginson, who gave so freely to the Boston Symphony, and Eben Jordan, who virtually bore the burden and brunt of the operatic season.

As the New York *Times* in an editorial recently intimated, it is certain that unless music lovers in Boston come to the rescue, the opera season in the Hub will be reduced to what it formerly was—a couple of weeks by the New York Metropolitan organization, which generally resulted in a deficit because what was made in the first week was more than lost in the second.

There are two great artists who just now are before the public with their domestic and financial affairs. Both have made fortunes. One announces that he will come over again and give concerts in this country because he has no money out of all that he has earned, while the other announces that he is going to retire because he has made his pile and wants to take life a little easy, because the amassing of a fortune and the gaining of fame, in his opinion, are not all there is of life.

Paderewski is the artist of whom it is said he is "broke," while Kubelik is the artist of whom it is said he is going to retire, as he has made a million!

Paderewski, as you no doubt know, is preparing for a South American tour of five months. From there he is coming here again.

It is reported that overmuch generosity and speculation have dispersed his fortune. Be that as it may, I should be inclined to say that Paderewski, who, as you know, is now over fifty, has spent more in the way of extravagant living and bad management than he has given away, though we must not forget that he did leave \$10,000 in the hands of the Steinways for a fund for musicians, which is more than a good many others have done who have returned home with well-filled money bags after they had made a tour of the United States.

If Paderewski's wife had her way, there would be no more tours. She is very domestic and home-loving and hates traveling. But possibly the offers which will be made the great virtuoso from this country will tempt him once more to cross the ocean, though I am inclined to think that the American piano manufacturers will not come to the rescue again as liberally as they have done in the past.

Kubelik's case is simply that of a man who is devoted to his family, who realizes that, while an artist is working and travel-

ing he can give it little attention, and who also is man of the world enough and philosopher enough to know that when you have once a sufficiency, to go on working for more money and more glory is a very poor aim, and that peace, won by assiduous struggle and honest work, is all there is to life, if the peace be enjoyed intelligently and be devoted to one's family.

I am glad to notice a paper of the importance of the *Evening Post* taking up the shameful condition of most of our auditoriums, of which perhaps Carnegie Hall is the worst.

There appears to be no conception on the part of the people who attend to these matters, that an auditorium which is visited by many thousands of people in a single week requires to be thoroughly ventilated, as well as heated.

Think for a moment how many thousands of people go in a single week to Carnegie Hall during the season. Realize that between 30,000 and 40,000 people sometimes are collected during a week in the Metropolitan Opera House.

Time and time again have I found myself going to sleep in Carnegie Hall, not because the performance lacked merit, but because of the awful condition of the air.

And this applies not alone to our auditoriums for musical or dramatic performances, but to the churches. Many of our churches in New York are positively dangerous to health. The windows are kept closed all the year 'round, and only a little air manages sometimes to filter through the doors.

Many a cold, which has led to pneumonia, has been contracted there.

To add to my collection of brilliant gems of criticism, a friend of mine sends me the following from the *Toronto News*: "Miss Mabel Beddoe is a queenly-looking young lady. Tall and lissome, with a profile suggesting a Harrison Fisher girl, gowned in silver brocade which was trimmed with pink satin and pearls, and pink-white rose in her corsage in harmony with the damask of her cheeks, she was fitted to move the heart and fire the imagination with songs of pure beauty, for nature had also gifted her with a mellifluous, melting contralto of mezzo quality."

Let me say that the collection is still open for additions.

Your

MEPHISTO.

A BOSTON "ARMINIUS"

Bruch's Oratorio Well Sung by Handel and Haydn Society

BOSTON, Feb. 11.—This evening, in Symphony Hall, the Handel and Haydn Society, Emil Mollenhauer, conductor, performed Bruch's "Arminius" with these soloists: Mrs. Isabelle Bouton, soprano; Evan Williams, tenor; Marcus Kellerman, baritone. The work has not been heard often of late seasons in this city. Its idioms are not ultra-modern; its choral passages are eminently singable and effective. There are comparatively few opportunities for the soloists, and when these passages occur they are designed rather to introduce and set off the choral and orchestral tone masses than as separate solo pieces.

The chorus performed with uncommon gusto and precision and Mr. Mollenhauer led the singers with all his customary authority. The performances of the soloists were generally excellent. Mrs. Bouton has a voice that is rather light and pleasing in its quality, and during the passages concerned with the battle, in the last part, sang with considerable dramatic effect. Mr. Williams delivered his lines with the fervor and the expressive quality of tone which have long since endeared him to the public, and Mr. Kellerman, with a voice admirably suited to the demands of the music, gave a musicianly and brilliant performance, which was one of the most commendable features of the evening.

O. D.

Celestina Boninsegna, late of the Boston Opera, has been singing in Piacenza, Italy.

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THE CASE OF LOUISE HOMER

The Distinguished Contralto of the Metropolitan Opera Company

As Revealed by the Deadly Parallel

THE NEW YORK DAILY PAPERS

THE NEW YORK TIMES, Jan. 26, 1912

There was a special interest in the third performance of Gluck's "Orfeo," which was given last evening at the Metropolitan Opera House, and that was the first appearance on the stage of Mme. Louise Homer since the domestic event that has prevented her singing during the first half of the operatic season. Mme. Homer comes back to the stage quite as she left it last Spring in voice and figure. Her Orfeo has been recognized as one of her most artistic impersonations, one in which she achieves her most beautiful singing, beautiful not only in voice but in the breadth and repose and distinction of style that are necessary for Gluck's music. Mme. Homer likewise enacts the part most sympathetically, with grace and dignity, a measured cadence of movement, with expressive gesture and facial play, and at the same time with an abundant expression of the emotions that are the promptings of Orpheus's quest.

Needless to say that Mme. Homer was heartily welcomed and that her impersonation won her much applause through the evening, which recalled her repeatedly before the curtain.

THE SUN, Jan. 26, 1912.

Last night Mme. Louise Homer, who had been absent from the stage because of pressing private engagements, returned to the scene of her former triumphs and to the role in which her highest artistic success had been achieved. It is a matter for congratulation that Mme. Homer returned to the opera in excellent vocal condition. Again her beautiful style in the delivery of the recitatives and airs of this score commanded warm admiration. Her dignified and classic poses and gestures fitted perfectly into the exquisite series of pictures conceived by the poet and composer, adequately mounted by Mr. Gatti-Casazza, and governed by the musical insight of Mr. Toscanini.

THE EVENING POST, Jan. 26, 1912

The main feature of the Gluck opera was the appearance of Louise Homer for the first time this season. She had not sung ten bars before it was plain that she was at her best—an opinion which was fully borne out during the rest of the evening. This greatest of American contraltos has always been at her best in "Orfeo," and her impersonation last night had lost none of its grace, symmetry and classic beauty. Her voice had all its customary opulence, richness, warmth and emotional color, and she sang the two great arias, "Divinités du Styx" and "Che farò senza Euridice," superbly, and the song in the Elysian fields in a beautiful mezzo voice that was a delight to hear. After every curtain she was applauded and recalled as if she had been a popular tenor.

NEW YORK DAILY TRIBUNE, Jan. 26, 1912

Mrs. Louise Homer, whose domestic affairs have detained her from the operatic world during the present season, made her appearance at the Metropolitan Opera House last night. Mrs. Homer chose for the occasion the character which perhaps marks the summit of her artistic achievement, Orfeo, in Gluck's "Orfeo ed Euridice." It was a splendid audience that gave welcome to the popular contralto, an audience and a welcome that must have proved to her, had she still any doubt, the affection in which she is held by the American public.

The singer was in splendid voice and gave a performance that both vocally and dramatically was worthy of the highest praise. The dignity of her bearing and the poetry with which she informed the character made her conception one of exquisite beauty.

THE NEW YORK HERALD, Jan. 26, 1912

After the first act Mme. Homer was made to feel that a huge audience was mighty glad to have her back. They kept her trotting before the curtain a full dozen times. On the early trips she carried off an armful of roses each time. And she deserved it all, for she sang extremely well, with artistic care of phrasing and fine dramatic effect.

THE NEW YORK AMERICAN, Jan. 26, 1912

Louise Homer was heard for the first time this season in the part of Orpheus. It is perhaps the finest of her efforts. In some respects Mme. Homer makes it more attractive, though not more impressive, than her admired comrade, Margarete Matzenauer, who had sung the part before her. She sang the aria "Divinités du Styx" with fluent ease, and her performance had throughout the classic style. At the end of the first act Mme. Homer had six warm recalls and was presented with six fragrant floral offerings.

THE GLOBE, Jan. 26, 1912

Mme. Louise Homer made her operatic reappearance in the evening in "Orfeo." Her long absence from the stage has only strengthened and refreshed her voice. She sang with taste and purity of style and acted with dramatic intensity and poetic impressiveness. An artist of her sincerity and purpose is not only welcome, but scarcely dispensable on a stage such as that of the Metropolitan.

THE EVENING SUN, Jan. 26, 1912

Mrs. Homer looked a picture of youth last evening. She dressed the Greek god in rather the brief boyish tunic than the flowing toga virilis of the classic world. Her voice rang out in the "Divinités du Styx" and the "Che farò senza Euridice" as if no thought of her long absence from the stage came to trouble the singer after the first momentary applause as the curtain rose. A gala audience, put in jovial humor by the merry little "Versiegelt" just before, left not an instant's doubt of its welcome to the happy star.

THE EVENING WORLD, Jan. 26, 1912

Louise Homer made the evening performance memorable by her resumption of the part of Orpheus in Gluck's opera, her first appearance this season. She was in lovely voice and her impersonation was more convincing than ever. She could not have failed to be impressed by the manifest affection for her of the audience, which recalled her times too numerous to count.

THE NEW YORK PRESS, Jan. 26, 1912

Before an audience distinguished by the presence of the Duchess of Connaught and Princess Patricia, Louise Homer made a triumphal return to the lyric stage last night in the Metropolitan Opera House as Orpheus in Gluck's immortal "Orfeo ed Euridice." This role has always revealed the American contralto's powers to the very greatest advantage. But lofty as her achievements have been in the past, her achievement last night loomed even higher.

From every point of view, vocal and histrionic, her portrayal of the Hellenic bard, mourning for the loss of his spouse, pleading irresistibly for her life and rejoicing at her recovery, rose superior to her former interpretations, profoundly moving though they had invariably been.

The great audience which had come to welcome Mme. Homer back to familiar artistic haunts may have felt somewhat apprehensive in the intermission following the performance of Leo Blech's merry one-act comedy, "Versiegelt," used on this occasion as a sort of curtain-raiser to this classic masterpiece of Gluck. Would the much-admired singer be as beautiful as when she had last appeared on the stage? Would her voice have all its former glory? These were questions in the minds of many.

But whatever doubts may have been felt were dispelled swiftly and effectively as soon as Louise Homer's voice soared out into the vast spaces of the auditorium. Without the slightest evidences of effort, without the slightest forcing, her tones resounded through the auditorium, rich, vibrant, expressive; beautifully even in quality; wonderfully pure and clear in their higher flights; full and opulent in their lower descents; soft and mellow in the middle register. Even the high G naturals of the interpolated aria at the close of the first act—a tone that formerly gave the contralto some difficulty at times—were well-nigh flawless.

In a hasty record following a performance that ended at midnight it is impossible to touch upon all the points in Homer's inspiring performance which deserve attention. But one of the most impressive features of the singer's impersonation, aside from its purely vocal delights, was the tenderness, the pathos, the convincing emotional fervor which she infused into her singing as well as into her acting.

In that beautiful voice, so much an instrument of the heart, though guided by fine intelligence and artistic taste, there were poignant accents, subtle shades of feeling, that it had never revealed before. Such sorrow, such deeply affecting melancholy and pathos as the contralto expressed in the second verse of the "Che farò" aria, Mme. Homer surely had never voiced until last night. During her temporary withdrawal from the stage, it is now quite clear the American singer has accomplished far more than any one realized until yesterday. She has grown to be a far greater singer, a far greater artist.

THE EVENING MAIL, Jan. 26, 1912

The return of Louise Homer to the Metropolitan for the first time this season gave especial importance and interest to the third performance of "Orfeo ed Euridice," which contains one of the finest impersonations of the singer. The enthusiasm which she brought forth was as well deserved as it was spontaneous. The singer has never been in more brilliant voice and never has she presented Orfeo with more dignity.

Mrs. Homer is an artist of refinement and of enthusiasm, and to these characteristics, no less than to her voice, which is one of the most beautiful on any stage, she owes the steady strides which she makes almost from one performance to another. The Orfeo of last night showed a marked growth of spirit, and it went far toward enhancing the Gluck opera given under Toscanini with the familiar members of the cast.

EVENING TELEGRAM, Jan. 26, 1912

The real treat followed Gluck's "Orfeo ed Euridice," with Mme. Louise Homer as the God of Music, making her first appearance this season. In superb voice she presented again an ideal performance, and the enthusiastic recalls were well merited.

MUSICAL AMERICA, Feb. 3, 1912

The performance of the Gluck opera derived additional note through the reappearance, for the first time this season, of Louise Homer, to whom fell the title role. The great American contralto received an ovation after each act that must have warmed her heart. There were curtain calls without number and flowers in profusion. No better vehicle than "Orfeo" could have been chosen for her re-entry, for the part of the much-enduring and faithful poet-husband has always stood forth as one of her very best achievements.

Mme. Homer's impersonation has lost none of its grace, dignity and classic distinction. Her voice has never sounded better than it did last week—in fact it has seldom sounded as well. It would have seemed to have gained in mellowness, richness of timbre and variety of color and there were times when she sang with a beauty of mezzo voice that has not always characterized her work. Very noble in delivery were her two great arias, "Divinités du Styx" and "Che farò senza Euridice."

THE MUSICAL COURIER

In the presence of the Duchess of Connaught and the Princess Patricia, both of whom drew the attention of the audience away from the music doings on the stage, Louise Homer made her reappearance at the Metropolitan after a lengthy absence due to reasons that concern no one but herself and her family.

As Orfeo, Madame Homer never has risen far above mediocrity, for she seems to fail in appreciation of the classical grandeur of the rôle and its necessity for the observance of strict Greek traditions in action and strophic delivery. While Madame Homer's lack of scholarship might be pardoned, her hard, emotionless voice and her evident ignorance of the stylistic demands which are sine qua non in the vocal measures of Gluck, incline the critical listener to sadness and cause him to maintain an unforgiving, not to say resentful mood. There is nothing fervent, nothing touching about Madame Homer's representation of Orfeo, and her relentless and inartistic forcing of voice, her reedy upper register and hollow quality in the middle and deep sections, grow extremely irritating to the judicious ear after listening for only a short while to the contralto's performance. The "Che farò" aria was phrased spasmodically and delivered so explosively that very little of its lofty spirit and dignity were left.

OLD-TIME SONGS IN OLD-TIME DRESS

Mabel Beddoe and Cecil Fanning
Appear in "Chansons
en Crinoline"

Mabel Beddoe, the contralto, and Cecil Fanning, baritone, appeared on February 2 at Montreal in a recital of "Chansons en Crinoline," introducing to a Canadian audience the type of entertainment in which Mr. Fanning had taken part at the Plaza, New York. The artists were garbed in the appropriate costumes. Frances Pelton-Jones played the accompaniments on a harpsichord.

Miss Beddoe was at her best in her first group of songs, "O Willow, Willow," "My Mother Bids Me Bind My Hair" and "It Was a Lover and His Lass," which were given with fine expression. Among her other pleasing numbers were "Barbara Allen," "Ye Auld Man" and "When Love Is Kind," made most effective by her delicacy of delivery.

"Les Cloches de Nantes" was the *pièce de résistance* among the contributions of Mr. Fanning. His singing of "Pop Goes the Weasel" was so enthusiastically applauded that he repeated the song. In Ben Johnson's "So Sweet Is She" and the traditional "Dame Durden" the baritone also won approval for the excellence of his vocalization. The program was concluded with a duet, "The Keys of Heaven."

The same artists gave a recital of "Art Songs" at Toronto on January 31, with H. B. Turpin and Mary Morley as accompanists. Mr. Turpin also added introductory comments to some of the songs.

Mr. Fanning showed his versatility in a repertoire which ran from operatic selections, "Orpheo" and "Richard Cœur de Lion" to Liza Lehmann's setting of Goldsmith's "The Mad Dog."



Mabel Beddoe, the American Contralto, in Costume for "Chansons en Crinoline"

Real dramatic intensity was exhibited by Miss Beddoe in the aria, "Amour Viens Aider," from "Samson et Dalila," and she gave a most satisfactory rendering of "Cécile" by Strauss.

ing. Miss McCue sang two groups of songs in English, scoring especially with Hawley's "In a Garden," "Thro' a Primrose Dell," by Charles Gilbert Spross, and the favorite "When the Roses Bloom," by Reichardt. As a closing number she gave "The Cry of Rachel." Mr. Meyer displayed his facile technic in Wieniawski's "Airs Russes," and also in a later trio of selections which included a Mazurka Romantique by Musin.

TWO DETROIT CONCERTS

Boston Orchestra in Wagner Program and Karl Jörn in Recital

DETROIT, Feb. 12.—The visits of the Boston Symphony Orchestra to Detroit are always gala events in the local musical season and the concert of February 3 was no exception. An audience of two thousand greeted the performers and two hundred persons who could obtain only admission tickets stood during the performance. The program was devoted entirely to Wagner compositions. Conductor Fiedler was in his own proper element, and in his conducting there was a wonderful depth of emotion, which he had hitherto not revealed here.

Karl Jörn appeared Sunday of last week at the Garrick Theater in a program of *lieder* and operatic arias, assisted by Victoria Boshko, pianist and accompanist. Mr. Jörn may have been indisposed, for his work was not up to the expectations of many in the audience. His singing, as a whole, lacked vigor, although his forte work in the high register was effective. He was at his best in his interpretation of Schubert's "Der Doppelgänger" and "Du bist die Ruh" and in Hans Herrmann's "Salomo," doing the last with fine dramatic effect. He would do well to leave the singing of English songs until he has better mastered the language. Mr. Jörn was handicapped by Miss Boshko's accompaniments, although in her solo numbers the young pianist showed both talent and temperament to a marked degree. E. H.

Management of the Tollefsen Trio

The Tollefsen Trio, Carl Tollefsen, violinist; Augusta Schnabel Tollefsen, pianist; Paul Kéfer, cellist; this season under the management of G. Dexter Richardson, will, in the future, be under the personal management of Carl Tollefsen.

"TRISTAN" AND "CARMEN" END ST. LOUIS SEASON

Fremstad, Dalmorès and Miss Garden
the Stars in Chicago-Philadelphia
Company Performances

ST. LOUIS, Feb. 12.—The Grand Opera Committee announces that the season of 1912 of four performances was entirely satisfactory, both from financial and artistic standpoints. So great has the interest been aroused in grand opera that the erection of an opera house has gained much impetus. The principal offering came on Saturday night in the production of "Tristan und Isolde," with Olive Fremstad and Charles Dalmorès in the leading rôles. Mme. Fremstad was in excellent voice, and her superb histrionic powers enabled her to do full justice to the rôle. It was her first operatic appearance here. Charles Dalmorès made a noteworthy *Tristan* and his voice showed to exceptional advantage in the love duet in the second act and in the final act. Henri Scott as *King Mark* and Clarence Whitehill as *Kurwenal* both acted and sang their parts well. The *Brangaene* of Jeanne Gerville-Réache was convincing and she sang the difficult music with intense feeling. Armand Crabbé as *Melot*, Emilio Venturini and Friedrich Schorr completed the cast. Campanini conducted.

The closing night was given over to "Carmen," with Mary Garden singing the title rôle. Though her portrayal was picturesque and thoroughly original she did not sing with the same fire and enthusiasm characteristic of other *Carmens* heard here. As *Don José* Dalmorès was at his best and both his acting and singing proved a rare delight. The vocal treat of the evening's performance was the exquisite singing of Alice Zeppilli, as *Micaela*. In her solo work and in the duet with Dalmorès she moved the audience to much applause. Marie Cavan as *Frasquita* and Mabel Rieggelman as *Mercedes* sang well. Miss Rieggelman took the part on twenty-four hours' notice. Désiré Defere as *Morales*, Jean de Keyser as *Lilas Pastas*, Constantin Nicolay as *Il Dancaïro* and Francesco Daddi as *El Remendado* completed the cast. The audience was especially pleased with the solo dancing of Rosina Galli and she received much applause. H. W. C.

Beatrice McCue in Song Recital

Beatrice McCue, the contralto, gave a song recital on February 9, at the residence of Mrs. R. C. Penfield, in New York, with Roland Eduard Meyer as an assisting artist and Julia R. Waixel as accompanist. Miss McCue displayed a voice of warmth and sympathy, and her enunciation left nothing to be desired. In her group of *lieder* the singer found the most appreciation for her delivery of Schumann's "Widmung." The songs in French were the "Habañera" from "Carmen," Ethelbert Nevin's "Mon Désir" and Massenet's "Ouvre tes Yeux Bleus," of which the Nevin number was particularly notable for delicacy of phras-

ing to be desired. In her group of *lieder* the singer found the most appreciation for her delivery of Schumann's "Widmung." The songs in French were the "Habañera" from "Carmen," Ethelbert Nevin's "Mon Désir" and Massenet's "Ouvre tes Yeux Bleus," of which the Nevin number was particularly notable for delicacy of phras-

GIUSEPPE

GAUDENZI

PRESS REVIEWS:

PAGLIACCI

The feature of the opera was Mr. Gaudenzi's Canio, a performance notable alike for passionate abandon of both his acting and singing. There were bravos for him at the end.—*Monitor*, Jan. 29, 1912.

Mr. Gaudenzi's solo at the close of the first act drew much applause.—*Boston Herald*, Jan. 28, 1912.

In the performance of Pagliacci Mr. Gaudenzi sang amazingly well, with brilliancy and dramatic force. His customary fervor in song was again evident, and this time it was supported by some excellent singing. His tones had real metal and ring and he was in the character. It was unfortunate that, like so many Italian singers, he elected to sob when he came to the "Ridi, Pagliacci," but his performance in its general effect was one of the best, if not the best, that he has given here.—*Boston Post*, Jan. 28, 1912.

The feature of the performance was Mr. Gaudenzi's Canio, which became deeply stirring in the lament and aroused great enthusiasm.—*Boston Globe*, Jan. 28, 1912.

BUTTERFLY

Mme. Melis and Gaudenzi sang the music at the end of the first act with fine volume of tone and emotional effect.—*Boston Herald*, Jan. 7, 1912.

Gaudenzi sang Pinkerton with good success.—*Boston American*, Jan. 7, 1912.

CAVALLERIA

Mr. Gaudenzi gave marked character to the part of Turridu and acted throughout with intelligence and force.—*Boston Herald*, Dec. 31, 1911.

Mr. Gaudenzi was brought to America to take the part of Folco in Mascagni's "Ysobel" when that opera was announced for production in New York two years ago. As Mario in "Tosca" he made one appearance in Boston last season. His voice is for lyric parts and not for those rigorously dramatic, yet he sang effectively in the heightened scenes. Mr. Gaudenzi acted with intelligence and with a sense of the character.—*Boston Globe*, Dec. 31, 1911.

Gaudenzi had his fair share in the applause, and earned it, too.—*Boston Advertiser*, Jan. 1, 1912.



GAUDENZI AS "CANIO"

the ITALIAN TENOR of the BOSTON OPERA COMPANY who believes, in spite of traditions, that an Italian tenor should be an ACTOR AS WELL AS A SINGER, HAS DEMONSTRATED HIS ABILITIES BOTH AS ACTOR AND SINGER IN TREMENDOUSLY DRAMATIC INTERPRETATIONS of such rôles as "CANIO" in PAGLIACCI, "MARIO" in TOSCA, "PINKERTON" in BUTTERFLY, "TURRIDU" in CAVALLERIA. He has made EQUAL SUCCESS IN CONCERT, singing parts from BOHEME, TRAVIATA and other operas.

PRESS REVIEWS:

CONCERT

Gaudenzi put much fervor and emotion into Canio.—*Boston Advertiser*, Jan. 8, 1912.

Mr. Gaudenzi met with the favor of the audience, especially in his duet, "Home to Our Mountains."—*Boston Herald*, Jan. 29, 1912.

Mr. Gaudenzi was in excellent voice and his first solo, "Who Am I?" from the first act was excellently sung. Mr. Gaudenzi's solo in this act was one of the most enjoyable periods of the evening. He sang with excellent spirit, expressing much dramatic feeling in his notes.—*Boston Herald*, Jan. 22, 1912.

TOSCA

And just a word about Gaudenzi; this young tenor gave so striking a portrayal of Mario—that is, from an histrionic standpoint—that he deserves a word of praise. Generally, Mario of Act II is a tenor preparing to shout "vittoria" and (once he has done that) willing to wait till he can sing about the stars and Tosca's white hands in the next act. Gaudenzi made Mario first and last an individualized being, always a factor in the bloody, gruesome story of Tosca and her lovers.—*Boston Evening Record*, Feb. 5, 1912.

Mr. Gaudenzi demonstrated that Cavaradossi is one of his favorite rôles and appeared to advantage in it. He was in particularly good voice and his songs were excellently given. His solo in Scarpia's room after being brought from the torture chamber was beautifully sung and merited the hearty greeting it received.—*Boston Herald*, Feb. 4, 1912.

Mr. Gaudenzi took the part of Cavaradossi here once last season. He is an actor of both intelligence and instinct, agreeable voice and he makes striking emotional effects with it. The brief moments of Mario's triumph in the second act were indeed stirring.—*Boston Globe*, Feb. 4, 1912.

Mr. Gaudenzi, the Cavaradossi, likewise surpassed himself. He sang with an excess, if anything, of spirit and conviction, and the words "Vittoria! Vittoria!" as he declaimed them, were something to remember.—*Boston Post*, Feb. 4, 1912.

The performance of "Tosca" Saturday night aroused great enthusiasm. Carmen Melis as Tosca and Giuseppe Gaudenzi as Mario were at all time in the character. Gaudenzi was successful throughout the opera and gained his special success in the second act.—*Christian Science Monitor*, Boston, Feb. 4, 1912.



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ECHOES OF MUSIC ABROAD

Strauss to Help Fill Gap Caused by Muck's Departure from Berlin
—Mascagni Extracts Record Contract from London Manager—
"Something in Vienna Air That a Musician Needs," Says
d'Albert—How the Continent Treats Unappreciated British
Composers—Elman Has an Important Birthday

BERLIN'S gloomy forebodings of a Twilight of the Royal Opera after Dr. Karl Muck's departure for Boston have been dissipated temporarily by the glad tidings that the Intendant has induced Richard Strauss to renew his contract for another year—until September 1, 1913—and to consent to conduct performances of opera from time to time in addition to the regular subscription series of symphony concerts, to which his activities at this institution are now limited. There is great rejoicing over this announcement, especially in view of the fact that nobody for a moment thought that Strauss, who plainly finds even the symphony concerts alone irksome, would be willing to tie himself down to any greater extent. But the explanation of the new contract, from his point of view, may yet appear, as the repertoire for the next year is gradually disclosed. Isn't there a bare possibility that the wily Richard may have stipulated having a certain number of performances of his own music dramas before he would sign the contract?

* * *

WHAT does Mr. Leoncavallo think of the contract Pietro Mascagni has succeeded in extracting from Sir Edward Moss, of the London Hippodrome? For if he has heard the terms there can be no doubt that he is doing some thinking about it. It is true his salary for conducting a potted "Pagliacci" at the Hippodrome in the early part of the season was \$5,000 a week, but the conditions under which his work was given in abbreviated form were provincial as compared with those insisted upon by his more business-like colleague for the appearance of the twin opera at the same house.

Ever since Leoncavallo and his "Pagliacci" caused more or less of a sensation there music-hall managers have been fishing with gold bait for Mascagni. But with his \$150,000 or more of cold hard cash, representing the equivalent in coin of South America's welcome to "Isabeau" and with coincident European *premières* of the work at La Scala, Milan, and the Fenice in Venice to engross his attention he scouted the idea of lending the luster of his artistic countenance to a variety house. But money argues with its own inimitable suaveness and Manager Moss persisted until he achieved the composer's capitulation. Only on the composer's terms however, and they had to be accepted without cavil before his signature to the contract could be secured.

The engagement will cost the management more than \$10,000 a week, which, according to the official announcement, will leave no margin for profit, as, in addition to the expense of the production itself it will be necessary to sacrifice several rows of seats in order to accommodate the orchestra. Unlike the "Pagliacci" experiment the complete work will be given in this case.

As for the conditions, Mascagni has insisted, in the first place, upon having an orchestra of from sixty-five to seventy instrumentalists, each of whom will be chosen by his representative a fortnight before his arrival in London. There are to be three separate companies to perform the work, alternating so as not to tire the voice of any individual artist by singing twice a day, or even two days in succession. A chorus of fifty will be brought over from Italy specially to participate in the opera.

The orchestra is to be rehearsed fifteen days in advance by the Italian maestro, Guido Farinelli, who will himself receive a large salary. The scenery is to be executed in Milan, after a special design by Mas-

cagni, and will be sent over specially for the occasion. In case of any dispute arising in relation to the contract, a further concession has been made by Sir Edward Moss

presented by the work had been solved—the finding of a "double" for Frau Gutheil-Schoder, who plays two rôles, impersonating *Beatrice* and *Felicia*, two sisters bearing a striking resemblance to each other. Only once do they appear together and that is at a window, at the end of the performance. It required diligent searching among the *personnel* of the chorus and the *corps de ballet* and exhaustive experimenting to find a woman who by artificial aids could be made to look exactly like Frau Gutheil-Schoder.

The plot of "The Conceded Wife" lies in Frascati, the time being set in the eighteenth century.

D'Albert will return to his villa in Italy for a Spring and Summer devoted to com-



The Grand Escalier in the Paris Grand Opera House

to recognize only the Italian courts of justice in the matter.

That music in its higher phases should not be lacking at the Hippodrome until such time as it may please the temperamental Pietro to arrive, two "Simian fiddlers," also called by courtesy "Simian musicians," illustrating the limit of chimpanzee education" and bearing the labels Max and Moritz, have been diverting the public in the meanwhile—bridging the gap, so to speak, between Leoncavallo and Mascagni.

The statement published to the effect that for the Milan *première* of "Isabeau" single seats rose in price to \$15 and \$20 and boxes sold for as much as \$100, shows once more that the opera mania as translated into currency is no more acute in New York than in some European centers.

* * *

BY this time Eugen d'Albert's new *opéra comique*, "Die verschenkte Frau," has had its *première* at the Vienna Court Opera. The singers cast for the chief parts were fully prepared before the principal difficulty

posing, but the greater part of the year he will reside in Vienna henceforth, for "there is something in Vienna air that a musician needs," says he. "Here one thinks music, one feels music, one lives actually in its atmosphere, even the springs run in rhythm." The irksomeness of traveling is the bugbear that deters him from continuing his career as a pianist on the same scale as formerly, but he declares he is happy to be able to lead his own life and quietly to go on with his creative work.

* * *

MISCHA ELMAN has just attained his majority. The birthday that officially sealed his reaching man's estate occurred three weeks ago, just before he left England, temporarily his adopted country, to make an extended tour of his native Russia, where he has not been heard since he joined the ranks of celebrities.

* * *

REVIEWING the musical showing made by the year 1911, a prominent Berlin critic insists that apart from the Strauss-intoxicated people who see in "The Rose

Cavalier" a new "Figaro," a new "Meister-singer" or otherwise an epoch-making work, the world in general will be agreed that the twelvemonth brought forth nothing startlingly new or great musically. "Energetic raking, however, has resulted in bringing a considerable bundle of straw into the shed. In France Debussy and Ravel, in England Delius and Elgar, in Russia Rachmaninoff and Scriabine alike have failed to disclose any essentially new development; and it is the same with the Italian opera composers and the wretched Viennese operetta makers.

"The year brought severe, irreparable losses to music; composers, directors, critics, and so forth, died before their time—Gustav Mahler, Felix Mottl, Wilhelm Berger and others have passed away. But Caruso is still alive and even planning to increase his fees for next season—obviously, in view of the present high prices of meat, an entirely justifiable step.

"Richard Strauss is nettled whenever he has to conduct a concert at the Berlin Royal Opera, but otherwise he gets along very well; he is industrious at his work and so full of vitality that he can hardly preserve silence for a day at a time. In so far as the welfare of music rests upon his shoulders everything is in the best order imaginable. Though the New World has neglected thus far to open its arms to 'The Rose Cavalier' it has at least forfeited a pretty penny for the omission, a fact that neither composer nor publisher can regard as of altogether secondary importance.

"The composer most talked about after Richard Strauss, Max Reger, continues in the pathway he has blazed for himself, which he evidently considers the right one, for, though practically every day a different critic sounds the warning to him that he writes too much, he refuses to give heed, simply answers 'Prosit!' and dips his pen in the ink again."

J. M. Glover, referring to an uneventful year for music in England, notes in *London Opinion* "the entire ignoring of Richard Strauss, not only operatically, but in the concert room. A few spasmodic program excerpts have helped us to keep this polyphonic philosopher's memory green, but although we were told that the world was panting for 'Salomé' and 'Elektra,' both these Straussian exotics, after several anæmic splutters have almost withered and died away."

Practically nothing has occurred to disturb the English music firmament, according to the well-seasoned Mr. Glover. "There has been the same plethora of orchestral concerts and the usual amount of vocal experiments and such like. Hardly a single prodigy, discovery or revelation has aroused the concert-room public. It is to Oscar Hammerstein that we turn for the year's one momentous artistic contribution—the beautiful structure built for an object which ought to be a national one, but which I hope will last out all the same. It is a very hazardous game this, trying to run opera on its merits; for in a climate such as ours it all resolves itself into gambling with the weather. . . . But the house in the Kingsway is a standing monument to 1911—something attempted and something done in a very good cause."

The same writer, after reading that a gentleman from Texas went into a Washington restaurant the other day, ordered a dinner, drew two navy revolvers and commanded the other diners to maintain silence while he ate his meal, suggests that Mr. Hammerstein induce some Texan gentlemen to attend the London Opera House.

* * *

GLEANED from recent additions to the fund of anecdote for which Moritz Rosenthal's ready wit is responsible:

"The eminent pianist attended a recital given by a colleague whose besetting sin was his abuse of the "loud pedal" by persistently holding it down. When a friend remonstrated with him for arriving somewhat late he replied, "Never mind, I can hear it all still."

On another occasion he himself expostulated with a sleepy member of the audience at a concert he was attending, "For pity's sake, don't snore so loudly or you will waken up the whole audience."

Not connected with Rosenthaliana but worthy of being re-told is a story at present going the rounds concerning a cele-

[Continued on next page]

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BERLIN, PRAGERSTRASSE, 11

[Continued from page 11]

brated conductor, now dead, who hated Richard Strauss's music with all his heart and soul and tongue. On one occasion, during a rehearsal of one of Strauss's symphonic poems, the "big drum" was absent. "What a pity!" exclaimed the conductor, "for just here he has the melody."

IN this country Cyril Scott has made little headway as a composer worthy of program attention. Not so in Continental Europe, however. This English composer's "Aubade" was played the other week in Darmstadt, at a concert at the Opera; his pianoforte Sonata has been played by a pianist named Moekel in Dresden, Leipsic, Frankfurt-on-Main, Cologne, Munich, Strassburg and Vienna, and next Autumn the composer is to appear by invitation at a concert in the Austrian capital devoted to his compositions and given by the Rosé Quartet and others. At this concert his violin Sonata and his string quartet are to be introduced to the Viennese. Moreover, his Sextet is to be played in Berlin this month and Conductor Schalk has asked him for a choral work for the Vienna Philharmonic Society. The inevitable bromide as a comment on these facts may as well be left unspoken.

Then there is Fritz Delius. His "Brigade Fair," which has been heard here, figured on the programs of forty-eight different orchestras on the Continent last year.

IN the days of Abramson opera companies, but a few years ago, public attention was focussed upon a young woman at the beginning of her twenties who showed unmistakable symptoms which even a generous endowment of the faults of strenuous young Italy could not obscure, of possessing the embryonic equipment for a dramatic soprano of fine calibre. How she has been developing in the smaller Italian cities, where she has sung since her season in New York has not been recorded, but at any rate she has not been permitted to remain idle long at a time. Just now she is in Egypt with a company organized by Bracale. The season opened early this month in Alexandria with "Die Walküre" and Desana made a flying leap into Wagner by singing *Brünnhilde* for the first time in her career.

AN unusual subject was chosen by Frederick Bridge when, as Gresham Professor of Music, he lectured in London the other day on "Some of Samuel Pepys's Musical Friends." But then this is a subject that Sir Frederick has made all his own, for he has already published a volume dealing with the great diarist's association with the music and musicians of his time.

The lecturer called attention to the fact

Benton Harbor Piano Recital by Raymond L. Havens

BENTON HARBOR, MICH., Feb. 12.—An interesting piano recital was given in this city recently by Raymond L. Havens, formerly of Boston, before a large and appreciative audience. Following was the program:

"Waldstein" Sonata, op. 53, Beethoven; Scherzo, op. 4, in E flat Minor, and Intermezzo in E flat Major, Brahms; "If I Were a Bird to Thee I'd Fly," Henselt; Etude, op. 25, No. 1, in A flat Major, Etude, op. 25, No. 6, in G sharp Minor, Prelude in E flat Major, Prelude in F Major, Ballade in A flat, Chopin; "Auf dem Wasser zu Singen," Schubert-Liszt; "Rigoletto," Fantasie, Verdi-Liszt.

Professor Havens played with fine poetic feeling. His Chopin group was particularly pleasing and his final number, the "Rigoletto" Fantasie, was given a brilliant reading. Professor Havens is now head of the pianoforte department of Albion College and gave his recital in support of the Albion College endowment fund. He was recalled many times after each number and gave as a final encore the Alabiéff-Liszt transcription of "The Nightingale."

A. E.

Bispham Wins Sioux City Audience

SIoux CITY, Feb. 12.—David Bispham, the noted American baritone, sang here recently in a well-selected program of classical numbers and modern American compositions. The singer surpassed the highest expectations and won his audience at the outset. Sidney Homer's "Song of the Shirt" and "A Banjo Song"; Harriet Ware's "How Do I Love Thee," and

that, as Pepys died in 1703 and it was not until 1820 that his diary was deciphered, a great deal of matter of special interest to scholars and lovers of music has but comparatively recently been made clear. Ben Wallington, for example, was a musician—not a great one, it is true, but interesting—about whom nobody seemed to know anything until his name was made known through the deciphering of the diary, and some of his songs discovered in the library at Magdalen College. For these and other discoveries Sir Frederick is largely responsible, and the illustrations to his lecture were taken from some of these obscure pieces of Wallington, Lanieri, Grabu, and others.

Wallington was a working goldsmith whom Pepys described as "a little fellow, a poor fellow . . . who goes without gloves to his work"; while Lanieri was a great connoisseur of pictures, who often advised Charles II. what to buy. Some of the pictures now in the National Gallery were originally selected by that sweet singer.

MUSIC criticism as it is practised in South Africa, at least in the town there named after lovely Old Heidelberg, is illustrated in the following paragraph inspired by a well-known visiting violinist's treatment of his instrument. As a masterpiece of its kind it was discovered by the London Observer:

"He whacks it and whips it and wipes it and thumps it and shakes it and squeezes it and tickles it and lifts it and lowers it and swings it and plucks it and taps it and raps it and pats it and strokes it, and all the while the music goes on. It sings and it whistles, it moans and it groans, it screams and it screeches, it laughs and giggles and chuckles and sniggers, it shivers and shakes, it shudders and trembles, it roars and it scolds, it hurries and scurries, jumps, runs and tumbles, gets up and runs again. It produces melodies and harmonies, trills, shakes, scales, cadenzas, twins, triplets, sharps, flats, naturals and unnaturals."

THE Quinlan English Opera Company now on the high seas will exhibit "The Girl of the Golden West" to the South Africans and Australians in the course of its travels during the next few months. In the company are Allan Hinckley, Robert Parker, John Coates, Enrichetta Onelli, Agnes Nicholls, Vera Courtenay and Edna Thornton, with three conductors—Tullio Voghera, Knoch and Hubert Bath. Singers, officials and choristers, they number altogether 148. After a sojourn of several weeks' duration in South Africa the journey to Australia must be resumed in order that Sydney may be reached for an opening early in June. The company is to be back in England again at the end of September.

J. L. H.

Damrosch's setting of Kipling's "Danny Deever" were among Mr. Bispham's most applauded numbers. Harry Gilbert was an excellent accompanist, and won applause in his two solo numbers.

Constance Balfour, Soprano, to Return to This Country

Constance Balfour, who has been singing recently in London with great success, is to return shortly to this country.

On a recent provincial tour Miss Balfour was received with enthusiasm and at Eastbourne, a fashionable watering place, she was recalled no less than ten times after singing the "Ah fors è lui" from "Traviata."

Miss Balfour, who is a California girl, is said to possess a lyric soprano voice of great range and purity.

Hannah Butler's Success in Chicago

CHICAGO, Feb. 10.—The most important feature of the program presented under the auspices of the Cosmopolitan Conservatory in the Auditorium Recital Hall was the singing of Hannah Butler, who has a coloratura soprano voice of remarkable range. The beauty of her high tones is well balanced by the quality of the middle voice. Her singing of "The Bell Song" from "Lakmé" was the most pronounced success of the evening.

C. E. N.

William Miller, the Pittsburgh tenor, sang the name part in the Vienna Court Opera's recent production of Massenet's "Le Jongleur de Notre Dame."

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COLD WEATHER AFFECTS MUSIC SCHOOLS

Chicago Teachers Complain of Illness Which Keeps Students from Attending Classes—Mme. Sturkow-Ryder's Success—E. C. Towne's Illness

Bureau of Musical America,
No. 624 South Michigan Ave.,
Chicago, February 12, 1912.

ALTHOUGH Chicago is famous as a health resort and sanitary city, the severity of the present season has caused a great deal of illness. While this may not appear to concern music or musicians it has had no little effect upon the attendance of musical colleges and conservatories. Few people realize how closely the health condition of the general public and the musical pupil in particular is essential to the prosperity of musical institutions. The slightest ailment is considered sufficient excuse for the postponement or curtailment of music lessons. Several large schools have observed an appreciable falling off in attendance this term, attributing it positively to illness.

Theodora Sturkow-Ryder was the bright and shining light of the Wilmett Woman's Club last Monday afternoon, giving a piano program of much charm in a fashion that pleased and satisfied the most musical. The group of Russian numbers was marked by the fine coloring and she gave a brilliant performance of Liszt's Rhapsody No. 1, as an encore playing a sparkling étude of MacDowell. Last Thursday she gave a recital for the Columbia Damen Club, having similar success with Russian compositions. Mme. Ryder is an authority on Russian music and is scheduled to give an informal talk on the subject later this month before the Chicago Woman's Club.

E. C. Towne, one of the best-known and most widely respected of Chicago vocal teachers, is seriously ill from blood poison at the Lakeside Hospital. His numerous



Theodora Sturkow-Ryder, a Popular Chicago Pianist and Authority on Russian Music

friends hope for the best, but his physicians do not hold out much encouragement for his recovery. Mr. Towne for many years was connected with one of the largest music schools, has organized numerous

vocal societies and for several years past has been an independent teacher in Kimball Hall.

Pupils of Mrs. Hanna Butler, Dr. William Carver Williams, Clarence Eidam and Marie Schada gave a concert in Pupils' Recital Hall of the Auditorium last Saturday afternoon. Miss Schada played last week in Indianapolis for the Matinée Musical Club.

Mrs. Charles Orchard has returned to her home in this city after a year abroad and resumed her association with the Cosmopolitan School in the Auditorium Building.

Mrs. Marie Sidenius Zandt, who is visiting in New York City, appeared at Berkeley Theater last Sunday and the following day gave a private recital under fashionable auspices in the Metropolis.

Adolph Mühlmann, the opera basso-cantante, who early this season became associated with the Chicago Musical College, received a call from Manager Dippel last week in Cincinnati to appear as *Kurwenal* in "Tristan and Isolde" as a substitute for Clarence Whitehill. As a minute man of grand opera Mr. Mühlmann proved his ability to meet an emergency and sang with great success.

Hugh Anderson, the Chicago basso, and Melba May French, gave an interesting program at the Harvard Congregational Church last Friday evening. On Thursday evening Mr. Anderson gave a recital at the Euclid Avenue Methodist Church with the Chicago Choral Club.

Clarence Bird, pianist, who recently returned to his home in this country, after several years abroad, during which time he resided in Florence, Italy, played a particularly brilliant and attractive program for the members of Walter Spry's interpretation class last Wednesday morning.

The Herman Devries Operatic Quartet, enlisting Mabel Cox, Helen Devlin, Laura Gootch and Lester Luther, gave a recital for the Friday Night Club last week at the Lewis Institute, creating a decidedly favorable impression.

The pupils of the Mary Wood Chase Piano School gave a delightful program last Saturday morning and in the afternoon the advanced pupils of the school presented a program at the rooms in the Fine Arts Building. This week Mary Wood Chase goes on a recital tour in the Northwest.

The Gamble Hinged Music Company has demonstrated the practical artistry of its

promoter's ideas in locating on Van Buren street, as it has become quite a Mecca of musicians in search of sheet music. Next month the Clayton F. Summy Music Company, long known as the standard independent music publishing house in the city, will move from the quarters on Wabash avenue and will locate in the Steinway Hall Building, immediately opposite the Gamble Hinged Music Company.

CHARLES E. NIXON.

CONSTANTINO SINGS HIS FAREWELL TO BOSTON

Going to Central and South America—His Last Appearance Made in "Bohème" and Attended by Ovation

BOSTON, Feb. 11.—The operas of the last week have been "Manon," on the 2d, with the cast of the first performance and brilliant singing by Mme. Brozia in the title rôle; "Aida," with Carmen Melis, Maria Gay, Zenatello, Polese and others; "Mignon," with a cast of especial brilliancy, which presented the opera so well earlier in the season, Mme. Tetrassini as *Filina*, Dereyne as *Mignon*, Edmond Clément as *Wilhelm Meister*, Leon Rothier as the old *Harper*; "Faust," with Elizabeth Amsden as *Marguerite* and Mr. Zenatello in the title part, and Mr. Marcoux's admirable *Mephistopheles*, and "Bohème," on Saturday evening, the 10th, when Mr. Constantino took his leave, at least for the remainder of this season of the Boston Opera Company and the local opera public.

Whether he sings here again or no, Mr. Constantino will return to Boston next November. He goes now to Havana, thence to Mexico, thence to Peru, and then to Buenos Ayres to sing. But he likes Boston, has made his home here, and intends to brave the east winds and the codfish further. After the other artists had retired at the Saturday performance, Mr. Constantino was called before the curtain fully half a dozen times, presented with a large wreath with a ribbon bearing his name, with flowers from all divisions of the opera company, from the chorus up, and was generally given godspeed in the heartiest possible manner. Many deplore his departure.

In the afternoon Miss Amsden again showed her capabilities and her lack of stage experience as *Marguerite*, and again stirred up her audience. Few singers of her years have such natural gifts. Mme. Brozia's *Manon* merits another word of praise for its dramatic qualities, as well as its grace in song. At the "Mignon" performance the house was filled to its capacity.

O. D.

NEW SONGS

BY

Marshall Kernochan

Published by G. Schirmer, Inc.

NEW YORK

Smugglers Song (Kipling) Sung by Whitehill,
Fanning, Rogers, Biden, Duffault.

Ylen } For High Voice
We Two Together } JUST OUT



LEOPOLD STOKOWSKI AND The Cincinnati Orchestra

Goethe counted but fourteen happy days in his entire existence; and those St. Louisans who were fortunate enough to have been present at the concert given last Wednesday by Mr. Stokowski and his orchestra could surely count that evening as one of their happiest. What a tonic is the youthful leader, and with what burning concentration does he literally draw out the quintessence of music from his men and their instruments! The Tchaikowsky Fifth Symphony was a happy medium for his debut, and its interpretation must have been a revelation to our puritanical town! Here were youth, love, passion, human sympathy, restless energy unleashed and pouring like a purifying fire through the Odeon! It is not easy to talk about the concert without running into superlatives of admiration, for here at last was a modern conductor, free and courageous in his readings. And is not music free as air, incorporeal, a radiant floating spirit? And is it possible to imprison her in the shackles of pedagogic rules, whether of Berlin, or Paris, or Boston? A great artist does not bind himself to the rigidity of the bar division, or the metronomic tempo indication. He is bound to laws of the spirit of music only, not to the rules of a deceptive notation—a dead symbol at best for the life-giving stream of incorporeal sound. With what daring did Stokowski begin the principal motive of the first allegro; halting and hesitating, but gathering assurance as it moved along, until it burst forth triumphant in the full-voiced orchestra! What thrilling effects of the strings in the lovely second theme, (again of Italian contour)! Here were nuances of tone color and rhythm, as beautiful as we had ever before heard!

In the glorious andante, with its woodland horn theme, the orchestra built up climax after climax of overwhelming intensity, and the furious, almost barbaric finale was brought to a triumphant close in a majestic burst of musical thunder. Throughout the entire work he was the great artist playing upon the many-voiced orchestra, as a Casals or an Ysaye might play upon his instrument. The Tannhaeuser Overture, perennially beautiful, was played with the same freedom and the same wealth of color and rhythmic effects; I must confess I have never heard a finer performance in its totality. Let us have more of Stokowski and his orchestra. (Victor Lichtenstein in "St. Louis Mirror," Dec. 16, 1911.)

LAURA MAVERICK

MEZZO-CONTRALTO

PRESS COMMENT

After Appearing with Russian Symphony Orchestra

Pleasing personality, sings with taste and intelligence; diction admirable.—*New York Press*.

Decidedly favorable impression; splendid mastery of her art.—*Evening Telegram*.

Enunciation most commendable.—*World*.

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AMEDEO BASSI

In His Latest Music-Dramatic Creation, Gennaro, in "The Jewels of the Madonna"

REAL INSPIRATION

Chicago Record-Herald.—Amedeo Bassi as *Gennaro* sang with real inspiration.

ADDED TO HIS LAURELS.

Chicago Inter Ocean.—Amedeo Bassi, who appeared as the iron worker, added to his laurels and won fresh honors in the role of *Gennaro*. The two duets in the garden scene—for which we may thank Miss White and Mr. Bassi, and Miss White again and Mr. Sammarco—stood out as two of the gems of the evening.

MOST POTENT MUSICAL FACTOR.

Chicago Tribune.—Ideal in every respect was Amedeo Bassi's interpretation of the part of *Gennaro*. Among the several distinguished artists of the company, there is none who can be compared with this young tenor in the quality of sustained and legato song. Since the Wolf-Ferrari music, particularly in the second act, demanded an unremitting insistence of delivery, Mr. Bassi's share in the performance must be recognized as one of its most potent musical factors. His acting was no less convincing, being remarkable for its restraint as well as for its power.

AN EMINENT REALIST.

Chicago Daily News.—It was given Amedeo Bassi to invest the pathetic and unpicturesque role of a good young man, *Gennaro*, who died, with a power and pathos telling and sustained in interest both in song and action. It was heavy in its demands for sustained and impassioned song all through the second act and he met them in a fashion that indicated the prodigality of his gift, while the swift and frenzied demands of the finale found him an eminent realist.

DRAMATIC GRASP.

Chicago Examiner.—The rôles were again sung with an unusual grasp of their dramatic and musical values by — and Amedeo Bassi, who sings *Gennaro* with a warmth of passion and an emotional fervor quite remarkable. It is a trying rôle, in that there are no passages of relief throughout the character. It is a sombre and somewhat religious personage with not a moment of light or gayety to relieve it.

A SPLENDID TENOR.

Chicago Abend Post (Translation).—Amedeo Bassi as *Gennaro* was most happily cast, the melting quality of his splendid tenor, the triumphant power of the organ yesterday met with the greatest success. Wonderful was his emotional song to the Madonna in the first act, touching his complaint to his mother in the duet, the entire rôle throughout the second and third acts was sung so nobly, with such warmth, it was such a dazzlingly dominating achievement, with all the victorious quality of power, that Bassi may consider this rôle as one of his greatest and most classic achievements during the period of his career upon the operatic stage.

ABSOLUTELY CONVINCING.

Chicago Evening Post.—Mr. Bassi was right in the spirit of the part, singing with fine conception of the honorable youth overpowered by a love he could

the image. His singing was one of the best examples his art has vouchsafed us.

SENSATIONAL SUCCESS.

Chicago Evening American.—To Amedeo Bassi must be credited a success

arts, and his tenor is full of pathos in the half mystic and half lyric music of his part.

REALLY REMARKABLE.

Chicago Journal.—Bassi as *Gennaro* was really remarkable. The shy, shrinking, religious devotion of his character, with the underlying fire of his love for Maliella, was set forth with skill and accompanied by singing of the first rank.

SYMPATHY IN SONG.

Chicago Abend Post (translation).—It is a great part for the tenor, and Mr. Bassi has won a complete success in it, both for the intensity of his action and the sympathy of his singing. He was the honest smith, proud of his craft, honorable in instinct, but overwhelmed by a passion in the blood which he knew was evil but which wrought on him more than he could control. Never once did he lose the feeling and his voice had the quality in it that carried the meaning of the music straight home. For the few who understood Italian his speaking of the words was wonderfully appealing and his earnestness in the operatic stage.

MUCH VOCAL BEAUTY.

Chicago Examiner.—Amedeo Bassi as the unfortunate lover, *Gennaro*, created a pathetic character in the iron worker of Naples and sang with much vocal beauty. The passionate music of the second act was particularly noteworthy.

UNIFORM, ADEQUATE, MEMORABLE.

St. Paul Daily News, Jan. 31.—"Bassi as *Gennaro* was the saddest possible lover. By the exercise of sheer artistic honesty he keeps the smile from his lip, the twinkle from his eye, the lure from his voice. He lived before us in mirthless misery; he courted his lady with cheerless fretful petulance; he stole the jewels with dumb desperation; he died with consistent and simple dispatch. His work was uniform, adequate, memorable."

WONDERFULLY COLORED VOICE.

Minneapolis Evening Tribune, Jan. 31.—"Amedeo Bassi scored a triumph as the desperate lover who tries to win his obdurate sweetheart by stealing the jewels from the figure of the Holy Virgin. His wonderfully colored voice was as eloquent as his acting in depicting the conflicting emotions of the part."

FEW ARTISTS CAN HOPE TO EXCEL MR. BASSI.

The Minneapolis Journal, Jan. 31.—"Gennaro, the unfortunate lover whom passion prompts to steal the jewels from the shrine of the Madonna to deck his sweetheart, was admirably interpreted by Amedeo Bassi, a tenor with a fervid, well-modulated voice. In legato singing few artists can hope to excel Mr. Bassi. His portrayal of the unhappy wretch around whom the sordid story moves with terrible swiftness, was realistic as well as artistic."

SANG WITH GREAT SINCERITY.

St. Paul Dispatch, Jan. 31.—"Bassi sang with great sincerity, and was visibly affected by the tragic pathos of the music allotted to him."



Amedeo Bassi as Gennaro in "The Jewels of the Madonna"

—Photo. by Matzene

not control, but with his heart, according to his lights, uncorrupted. He played with an intensity of dramatic power absolutely convincing. The part requires a great deal, but gives great opportunities to the one able to cope with the situation, and Mr. Bassi rose to the occasion, making a big personal success.

SINCERITY AND FERVOR.

Chicago Inter Ocean.—The composer was indeed fortunate in having his work presented by such artists as the cast showed. Amedeo Bassi, who was *Gennaro*, compelled from the first a deep interest in his delineation of his "triste amour." It was accomplished with sincerity and fervor and admirably sustained throughout—particularly the scene in the second act where the theft of the jewels is pointed out as the only means to gain the love of Maliella, the horror at this, and the desperate resolution were well realized; remarkable also was his last prayer and his death before

that was as sensational as that of the new work. Bassi realized the morose, introspective, semi-neurotic young blacksmith with a fine understanding of its dramatic possibilities, and sang in splendid voice the immensely difficult score. His big scenes were revelations of intensity and his acting held pace with his beautiful singing.

MOVING AND SYMPATHETIC.

Chicago Record Herald.—Mr. Bassi is excellent as *Gennaro*. A little over theatrical, perhaps, in the scene in which he departs upon the business of stealing the jewels of the Madonna, he nevertheless causes the character, in other situations, to be at once moving and sympathetic.

FULL OF PATHOS.

Chicago Examiner.—In the rôle of *Gennaro*, Amedeo Bassi has also found a medium for the exploitation of his vocal

LAST OF PARLOW-CONSOLO SERIES OF SONATA RECITALS

Brahms, Franck and Richard Strauss on the Concluding Program—Three Concerts That Rank with Best of Chamber Music Performances of the Season

THE final sonata-recital of the series of three by Kathleen Parlow and Ernesto Consolo took place in the Hotel Astor, New York, on Wednesday evening, February 7. A novelty, the A Minor Sonata, op. 34, by Mrs. H. H. A. Beach, had been announced, but owing to lack of time for rehearsal the work was not performed, Brahms's D Minor Sonata, op. 108, which was given at the first recital, being heard instead. The other works were César Franck's A Major Sonata and the E Flat Major Sonata, op. 18, of Richard Strauss.

In spite of the disappointment at the omission of the new work the audience took much enjoyment from the wonderful Brahms sonata. The splendid hearing which the two artists gave the work at their first recital was duplicated on this occasion and if possible was even enhanced. The lovely slow movement, with its flowing melody on the G string, again met with instantaneous approval, and the third movement, with its delicate passage work in the piano and the appropriate *pizzicati* in the violin, made a delightful impression. It was Brahms as Brahms should be played, and it is impossible to pay artists a higher tribute than to note their correct conception of a composer's meaning.

The Franck work has its admirers and as presented won enthusiastic applause. The *Allegretto ben moderato* seems unsatisfactory as an opening movement, chiefly on account of its pastoral-like atmosphere, and the Mendelssohnian *Allegro* which follows savors of but little originality. The third movement is more satisfactory and was beautifully interpreted by both artists. The constant employment of strict imitation in the final movement wearies and the banality of the Coda is surprising from so dignified and generally



Kathleen Parlow, Violinist, and Ernesto Consolo, Pianist, Who Have United in Noteworthy Series of Sonata Recitals in New York

austere a composer as Franck. It is effective, to be sure, but great music must possess other qualities than effectiveness.

In playing the Strauss sonata Miss Parlow and Mr. Consolo did a service in behalf of the great tone-poet of Munich; even those detractors of the man who has

startled the world with his magnificent orchestral works and his three music dramas must concede that he has achieved not only a beautiful but a truly great work in this sonata. The thematic material of all three movements is ingratiating and it is all written with a firm hand in masterly style. The ensemble was excellent throughout and in the slow movement Miss Parlow did some of the finest work, for pure, limpid tone, that has been heard in a long time. Mr. Consolo's playing in the last movement was clean-cut and brilliant and at the close of the sonata both artists were recalled again and again.

The three recitals have been highly successful and stand at the very top rank of chamber music concerts of the season. Sonatas of Brahms, Saint-Saëns, Mozart, Beethoven, Grieg, D'Indy, Franck and Strauss have been presented in a manner that has stamped Miss Parlow as an ensemble player of fully as great ability as she has been recognized as a soloist, and Mr. Consolo has by his performances

established himself even more firmly as one of the finest pianists on the concert platform at the present day. A. W. K.

SALT LAKE CITY WON BY MYRTLE ELVYN'S RECITAL

Large Audience Lavish in Its Applause of Pianist's Compelling Performance

SALT LAKE CITY, Feb. 12.—Myrtle Elvyn, the pianist, was heard here in recital recently, and when she left had added Salt Lake City to her list of cities conquered. Notwithstanding a counter attraction at another theater, in the form of an operatic production, Miss Elvyn drew a large audience, which became enthusiastic as the talented pianist gave her program. The Sonata "Appassionata" of Beethoven was Miss Elvyn's first selection, and its performance was most creditable, but it was in Leschetizky's arrangement of the Sextet from "Lucia," for the left hand, that she scored her greatest success of the evening. A Chopin Fantasia and a Nocturne were also given in an able manner, as was the Etude of Paganini-Liszt and the Rachmaninoff Prelude in G Minor.

Two of Miss Elvyn's own compositions pleased the audience. Following her playing of the Verdi-Liszt paraphrase of "Rigoletto," she was applauded heartily and was presented with a large bouquet of flowers. So enthusiastic were her hearers at the close of the regular program that they would not leave their seats until she had returned and played Dvorak's "Humoresque."

RUBINSTEIN CLUB MUSICALE

Lilla Ormond, the mezzo-soprano, Henri La Bonté, tenor, and Luba d'Alexandrowsky, the pianist, were the artists at the fourth musicale of the Rubinstein Club at the Waldorf-Astoria, on February 10.

Each artist presented three groups of numbers. Mr. La Bonté first offered the aria, "Romance de la Fleur," from "Carmen." In his second group his delivery of Giordani's "Caro Mio Ben" was remarkable for purity of tone and clear enunciation of the Italian text. The tenor's height of success was reached in Marshall's "I Hear You Calling Me," which he sang with intensity of feeling. His spirited singing of the Campbell-Tipton "Hymn to the Night" was so favorably received that he added D'Hardelot's "I Know a Lovely Garden" as an encore.

Miss Ormond won immediate favor in her group of *chansons*, charming the audience with her French enunciation no less than with the delicacy of her interpretation in "Le Portrait" and particularly in "Vous Dansez Marquise," with its old dance rhythm. Her singing of the "Land of the Sky-Blue Water" gained a repetition of the favorite Cadman number. As an encore to her final group Miss Ormond introduced a quaint Scotch ballad.

Miss d'Alexandrowsky made a pleasing impression with her piano numbers, being especially happy in her playing of the Chopin Ballade in A Flat Major and Liszt's "Liebestraum."

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American Pianist Creates Furor in European Music Centers

Fannie Bloomfield Zeisler

Wins Success in Recitals Abroad—Her Appearance in Dresden

The celebrated pianist, Mrs. Fannie Bloomfield Zeisler, who is well remembered from her former concerts in this city, gave on January 17th a recital wherein she again proved herself a piano virtuoso and musician of the very first rank. Her chief qualities, a big sweep, demoniac passion and imagination, again found splendid expression, principally in the most important number on the program, Chopin's sonata, opus 35, while in smaller compositions, as in Cyril Scott's "Danse Nègre," Poldini's "Poupée Valsante" and others, she proved herself a master of miniature. The initial numbers by Beethoven, "Menuette," "Ruins of Athens," "March," etc., she played with a crystal clearness which revealed her sovereignty of the piano, while Brahms's Rhapsody, opus 119, No. 4 and Schumann's Papillons exhibited the complete individuality of the pianist. These Mrs. Zeisler plays with greater breadth and emphasis of melody than other virtuosos, thereby manifesting the originality of her conception. She creates tone pictures of plastic clarity which linger in the memory for a long time. It is given to her in a wonderful degree to prepare and



FANNIE BLOOMFIELD ZEISLER

build up climaxes. Her final number was Schubert-Liszt's "Erklung" which was played with an expression of feeling quite elemental and received an interpretation which was perfection itself. We wish that we might soon again hear that brilliant and intellectually scintillating artist to whom we are indebted for so enjoyable an evening.—A. J. in *Dresden Local Anzeiger*, Jan. 24, 1912.

It is very regrettable that the public is unable to attend the multitude of concerts, lectures and similar entertainments in numbers sufficient to do justice to them; doubly regrettable if so exquisitely fine an art as that of the German-American pianist, Fannie Bloomfield Zeisler, does not find its deserved, strong response in a crowded house. This artist, the pride of the United States and especially of Chicago, established her European reputation in the nineties, when she created an extraordinary sensation and was placed in a class with Sofie Menter and Klotilde Kleeberg. She has remained away too long, has done nothing to revive her fame in these parts, and probably has become unknown to the younger generation; otherwise it would be inconceivable that the hall was not crowded. Those music lovers who remained away missed the great treat of listening to one in whom native worth and unceasing application have combined to develop an art of mature nobility. The perfection of her technique is the basis on which are built up the spirituality of her interpretation and the subtlety of her insight into the individuality of the composer and the peculiar nature of the composition. She is capable of the tenderest emotions. But her playing does not lack energetic masculinity in the best sense of the word, and in spite of a pronounced sensitiveness for the finesse of nuance, she never seeks effects for their own sake. On the contrary, a clear penetration of the composition according to the intention of its creator is one

of the chief characteristics of her art. Opinions may be divided on her effort to produce orchestral effects on the piano. However, in the Turkish March from Beethoven's "Ruins of Athens" the impression was remarkable. In the classically clear rendition of the Minuet in E flat by Beethoven, and the characteristic interpretation of the Dance of the Dervishes from the "Ruins," the sterling, genuinely musical personality of the pianist was revealed to the fullest extent. The strong impression made by these numbers was even increased in Schumann's Papillons which were enlivened by feeling and grace, and through the playing of Chopin's sonata which was characterized by largeness of conception. —*Dresdener Nachrichten*, Jan. 12, 1912.

Fannie Bloomfield Zeisler belongs to the first rank of piano interpreters. If one would look for special characteristics of her playing one might recognize uncommon precision and clarity as its prominent trait. She is not a sentimental nature. Undoubtedly she has poetic feeling, but it is not of the sentimental, German-Romantic kind. In the Papillons a wee bit of Schumann's dreaminess was therefore wanting, but on the other hand, the crystal clearness and musicianship manifested in their rendition were unexcelled. These qualities had previously been revealed in several small pieces by Beethoven, among them the Turkish March from the "Ruins of Athens," which was played wonderfully. They were also revealed in that most charming pianistic miniature, Poldini's "Poupée Valsante" with which she enchanted the audience. The highly cultivated touch of the artist triumphed here in nuances of consummate finesse, as also in Liszt's "Liebestraum" in which we reveled in the beauty of her cantilene. The piece de résistance of the program was Chopin's B flat minor sonata, which impressed us by the big sweep and the masculinity of her conception. The celebrated funeral march she permitted to impress by its own grandeur, disdaining to create sentimental effects by diminishing the tempo. All in all, both in her technical equipment and in her conception, she is a pianist of the big style.—*Dresdener Journal*, Jan. 18, 1912.

Fannie Bloomfield Zeisler is a great artist, though we may not always agree with her conception. Her wealth of nuances of touch, her power of dynamic shading from the most delicate pianissimo to the most powerful fortissimo, all these qualities were everywhere manifest. The individuality of her playing, the frequent underscoring of noteworthy passages, the lingering on hidden eminences, frequent change of tempo, and an original method of phrasing, all this makes her chiefly a Chopin interpreter. This master was unfortunately represented on the program only by his B flat minor sonata, whose rendition was perfect. She succeeded equally well with many other numbers on the program, as, for instance, with the E flat Rhapsody by Brahms whose performance was characterized by grandeur, also with those pieces of gossamer delicacy, the "Danse Nègre" by Cyril Scott, and the "Poupée Valsante" by Poldini, but especially with the "Liebestraum" by Liszt and several Liszt-Schubert transcriptions. On the other hand, Schumann and Beethoven did not always suit her individuality. The artist was rewarded by enthusiastic applause.—*Dresdener Neueste Nachrichten*, Jan. 20, 1912.

Special Cable to the *Chicago Daily News*.

London, Feb. 10.—Mrs. Fannie Bloomfield Zeisler, the Chicago pianist, gave a program of Beethoven, Chopin, Schumann and Brahms music at Queen's Hall yesterday afternoon with great spirit, imagination and power. The large hall was well filled with discriminating music lovers, who were stirred to extraordinary enthusiasm.

Critics this morning pay the artist high tribute, the *Times* particularly noting that "new beauties were given to old music by this talented and wonderfully disciplined American performer."

ALINE B. STORY, Secretary
5749 Woodlawn Avenue
CHICAGO, ILL.

MAUD VALERIE WHITE A CITIZEN OF THE WORLD

By ROBERT HICHENS

[Author of "The Garden of Allah," "The Fruitful Vine" and other Novels]

Maude Valerie White, who is paying her first visit to the United States this Spring, is a citizen of the world. She has been almost everywhere and is at home in all countries. But even she, who, so her innumerable friends say, is "always on the move," has occasionally settled down for a time, now and then feels that she must dwell at peace under her own roof tree.

For many years she lived more or less in London. Then she made a prolonged tour of Europe with one of her sisters, visiting Austria, Germany, Russia, Italy, Turkey and Greece. On her return to England she resolved to give up London life for a time. She paid a visit to Broadway, the lovely village in Worcestershire, where so many celebrities dwell, and coming upon a rather tumble-down but very picturesque old farm house, just beyond Court Farm, the home of Mr. and Mrs. de Navarro, she decided to take it and at once set to work, with the help of her friend, Frank Millet, to transform it into one of the most delicious places imaginable. Here she lived for five years, where she composed many of her most famous songs.

Many travelers who visit Broadway ask, "Which is Miss White's house?" and look for it in vain. It still stands, but has now been acquired by Mr. Navarro, who has very cleverly joined it on to Court Farm, connecting the two dwellings together by building a large and beautiful drawing-room in which so much fine music has been and still is to be heard. The room which was Miss White's wood paneled drawing-room is now Mme. de Navarro's special sanctum and Mr. de Navarro's collection of pewter stands in the old study. After leaving Broadway Miss White again resolved to travel and eventually made her way to Sicily. Taking a walk one day on a hillside near Taormina, she saw a peasant's house in a lovely position above a deep ravine running down to the blue Ionian Sea. Within a few days she had arranged to take it with the land about it for a term of years, and at once set to work with an architect and builder to make a new home for herself. Very soon a house had sprung up—old Italian furniture for herself bought in the village. A grand piano given to Miss White by a number of friends and admirers was sent out from England and in a remarkably short time the composer was comfortably established among the Sicilians.

She spent several happy seasons among them, making friends with everybody. Early one morning she was awakened by a terrific shock. In that shock Messina was destroyed, and though no one was hurt in Taormina and not a house was thrown down, the face of the smiling land for a time was changed. Tremendous rains came. The rather slightly built house let in the damp. Miss White, who labored for many weeks in all weathers among the innumerable refugees who fled to Taormina from the stricken city, was eventually seized by a severe illness brought on by exposure and over-exertion. When at length she began to recover she was urged by her friends to move into more stable quarters. Reluctantly she yielded to their entreaties and the little white house on the hillside looking down to the straits of Messina and the dreamlike Calabrian mountains was abandoned. Many a tarantella has been danced upon its rustic terrace. Often, Miss White would play while her friends, the peasants, danced till evening fell and the time of "Brindisi" was come. Many a festa has run its merry course in the long garden which her devoted Sicilian servant, Giovannino, laid out. Many a time had the antique Pastorate come down from the men of the hills and laid its spell upon the bearers as-

sembled under the huge Caruba tree on the lower terrace. Miss White, as she herself says, often regrets that Sicilian home which lay as if spell-bound in the midst of romance.

Now she goes out into the great new world. Where will she pitch her tent next? Nobody can tell. But of one thing all who know are certain—she will pitch it in the midst of beauty. And in it she will create more beautiful things.

APOLLO CLUB'S CONCERT

Mr. Mollenhauer's Boston Choral Heard in Admirable Program

BOSTON, Feb. 11.—The Apollo Club, Emil Mollenhauer, conductor, gave its third concert of the season, on February 6. Jordan Hall was packed and the audience was most appreciative. The concerts of this club have become one of the most intimate and pleasurable features of the regular musical life of the city. The rich tone of the male voices, the simple and hearty manner of the singing and the friendly attitude of the audience all conduce to unusual pleasure.

The program consisted of part songs, solos for soprano and for violin, the soloists being Mme. Wilhelmina Wright Calvert, soprano, and Bessie Belle Collier, violinist. The chorus sang with its wonted precision and sonority, its clean, healthy attack and full body of tone, and the utmost good will in the delivery of the different numbers. The accompanists of the evening were Grant Drake and Carl Lamson. Mr. Mollenhauer had only to remind the singers by an occasional gesture of some nuance or detail of execution in which they had been thoroughly drilled.

Miss Collier was enthusiastically received as was Mme. Calvert. The "Watchman's Song"; Weinzerl's "Night in Spring"; Rheinberger's "Stars in Heaven" and other pieces were sung admirably by the male chorus. The concert came to a sonorous conclusion with the double chorus from Mendelssohn's "Antigone."

O. D.

Louise Barnolt for Light Opera

Louise Barnolt, contralto, who has been appearing in concert this season, has accepted a flattering offer to sing in light opera for the remainder of this year and during next season.

Gisela Weber, the violinist, was the chief soloist at a musicale given by Mrs. George Gould at her New York residence on February 15. She plays at the Auditorium in Newark, N. J., on February 20.

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A JUVENILE CLUB WITH A BIG NAME

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The Junior International Art Society of New York is a big name for a club of children, but its name is not nearly as big as its underlying purpose—the training of young Americans in the creation and appreciation of music and the other fine arts. As outlined by Mrs. J. Christopher Marks, the founder and guiding spirit of this culture club, the junior organization grew out of the parent Art Society, because Mrs. Marks realized that an artistic atmosphere could best be created in America by beginning with the children.

Starting last year with a handful of youngsters in a small room at the Hotel Astor, the club now has a membership of 250 and a bank account of its own. The annual membership fee is only \$1, thus putting the benefits of the society within the reach of all children.

At present the active work of the society is divided into two groups—the orchestra, under the direction of Dr. J. Christopher Marks, and the Literary Club, with Mrs. James N. Ballantine as dramatic director. In addition to the children, who are actively engaged in these two departments, there are many who have not their fellow-members' interpretative ability, but who appreciate their work all the more. This faculty of appreciation, and the expression of it, is one of the principles which Mrs. Marks emphasizes in her guidance of the club. The children are made to realize how it feels to appear before an audience, and they are taught to encourage each other with sympathy and applause.

On the last Saturday afternoon in every month the Junior Art Society holds a meeting at the Hotel Astor. The presiding officer, G. Harold Hickerson, is but fifteen years old, but the parliamentary



Part of the Orchestra of the Junior International Art Society—Dr. J. Christopher Marks, Director, in Center

procedure of this juvenile body would be a credit to any adult organization. After the business is disposed of, the members and their guests settle down to enjoy the program arranged by the young chairman of the day. On January 27 the program consisted of a number of instrumental solos and the first performance of the Literary Club in a playlet, "The Fairy Blossom." In the action of this fantasy a minuet was danced by four of the children, and there was a solo dance by tiny Grace E. Connor, who is a professional entertainer.

One of the features of each monthly program is the playing of the orchestra, composed of forty young musicians, who are rehearsed by Dr. Marks. They have given artistic renditions of such works as Suppe's "Poet and Peasant" Overture, and they are soon to play the "Merry Wives of Windsor" Overture. Gustave Becker, president of the New York State Music

Teachers' Association, who was a guest of honor at the last meeting, was amazed at the depth of tone and the precision of attack which the conductor draws from his orchestra of children.

One reason for the good results of the Society's work is the companionship between the youngsters and their two grown-up counselors. For instance, the orchestra rehearses three Saturday afternoons a month at Dr. Marks' studio, and on the first rehearsal day of each month the players are entertained at luncheon by Mrs. Marks. Another inspiring influence is the appearance before the society of the leaders in the various branches of art. Last year Clara Louise Kellogg-Strakosch impressed the children with the necessity of practicing faithfully if they wished to become proficient in any of the arts. And every time an accomplished pianist plays for the youngsters each child goes home with a firmer determination to pursue his

own study until he is a great artist.

Aside from the cultural work of the society, the children take great delight in their little charities, which they conduct with adult thoroughness. The ages of the children who conduct the affairs of this society are remarkable. Besides the fifteen-year-old president, Minnie May Belcher, the treasurer, is fourteen, and Grace Brown, the little girl who acts as chairman of the reception committee, is only eleven. The age limit of the organization is eighteen. When a member reaches this ripe old age he is graduated into the parent society.

Beginning with February 24, the junior and senior branches of the society will unite in a series of afternoon programs. At each of these concerts the children will have an opportunity of hearing two eminent artists, which will give an added impetus to this movement for the artistic culture of American children. K. S. C.

Donizetti of Scotch Descent

There is nothing about the name of Donizetti at first sight to associate it with the land of Kilts, yet, nevertheless, the composer of "Lucia di Lammermoor" was the grandson of a native of Perthshire, Scotland, named Izett. Izett was beguiled into joining the British army by the fascinating glamour of a recruiting-sergeant, and was drafted to Ireland. He was taken

prisoner by General La Roche when the French invaded Ireland, and, being weary of soldiering, entered the General's service. Eventually he drifted to Italy and married a lady of rank. His name was changed to Donizetti, and by this name his grandson became famous. The Scottish ancestry of the composer shows itself in "Lucia di Lammermoor"—which, of course, is founded on a Scotch theme—and in "Don Pasquale," though Italian influences undoubtedly predominate. It is a curious fact that while Scotland has produced few composers of her own, there are at least three musicians of the highest standing who are of Scotch descent—Donizetti, Grieg and the American, MacDowell.—*The Etude*.

Nashville's Big Musical Week

NASHVILLE, TENN., Feb. 10.—Last week was by far the most eventful of the season, musically speaking, as it is unusual for Nashville audiences to have two operas, a ballet and an organ recital, all within so short a time. Clarence Eddy, president of the National Association of Organists, gave a brilliant recital on Friday. Mr. Eddy displayed wonderful interpretative power in the rendition of his program and responded generously to encores. The Aborn English Opera Company presented "Il Trovatore" and "Madama Butterfly," playing to houses which were literally packed at both performances. The Imperial Russian Ballet delighted a large audience, presenting the ballet "Coppelia" and individual dances.

Titled Tenor Wins Paris Suit

PARIS, Feb. 6.—A verdict of \$10,000 was awarded to Count Barrachini, a tenor, in a suit he had brought against his agent, Gabriel Astruc, for breach of contract. M. Astruc had agreed in 1909 to furnish the Count with \$400 a month, so that the latter could finish the cultivation of his voice, after which time he was to go on the operatic stage and Astruc was to receive 10 per cent. of his earnings. Astruc stopped the monthly payments in March, 1911, and contended in his defense of the suit that Count Barrachini spent more of his time in Montmartre resorts than in the cultivation of his voice. The court decided in the Count's favor, however.

Lillian Grenville is cast for the *Méli-sande* and David Devriès, once of the Manhattan, for the *Pelléas* in the first performance at Nice of the Maeterlinck-Debussy music drama.

Max Jacobs in Private Musicales

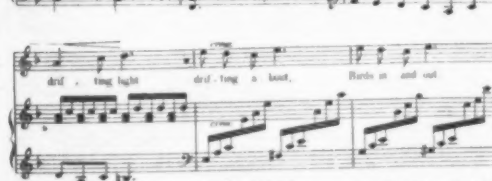
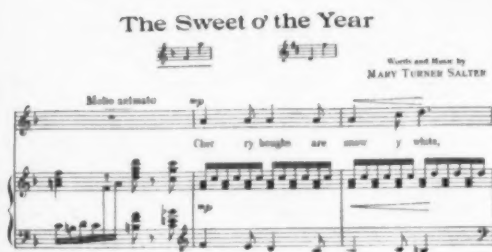
Numerous private musicales in New York have engaged Max Jacobs, the violinist, during the last month, in addition to his several successful appearances with the Max Jacobs String Quartet. Mr. Jacobs had two individual appearances at musicales in the Republic Theater and on February 4 was one of the soloists at a concert at the Casino Theater for the Junior League of the Sanitarium for Hebrew Children, playing Drdla's "Serenade," Rehfeldt's "Spanish Dance," Cottenet's "Chanson Méditation" and the "Liebesfreud" of Kreisler. Further February engagements for Mr. Jacobs are for a musicale at the home of Mrs. Bernard Baruch for performances at the Republic Theater and Hotel Astor and at a concert in aid of the Washington Heights Hospital.

Felix Weingartner's official banishment from Berlin's music world has yet until 1916 to run.

NEW SONGS

BY

Mary Turner Salter

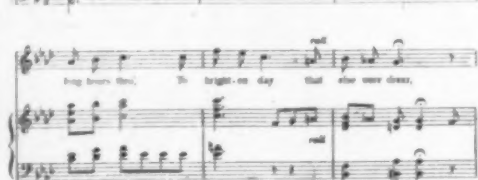
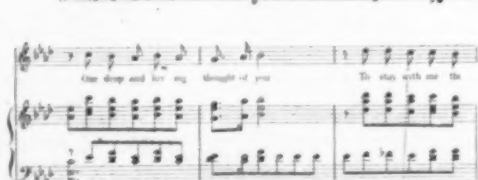


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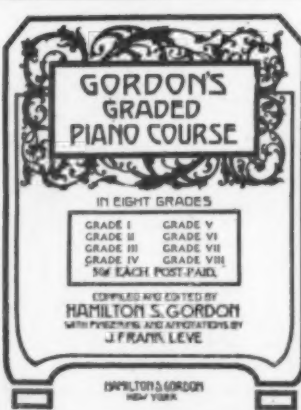
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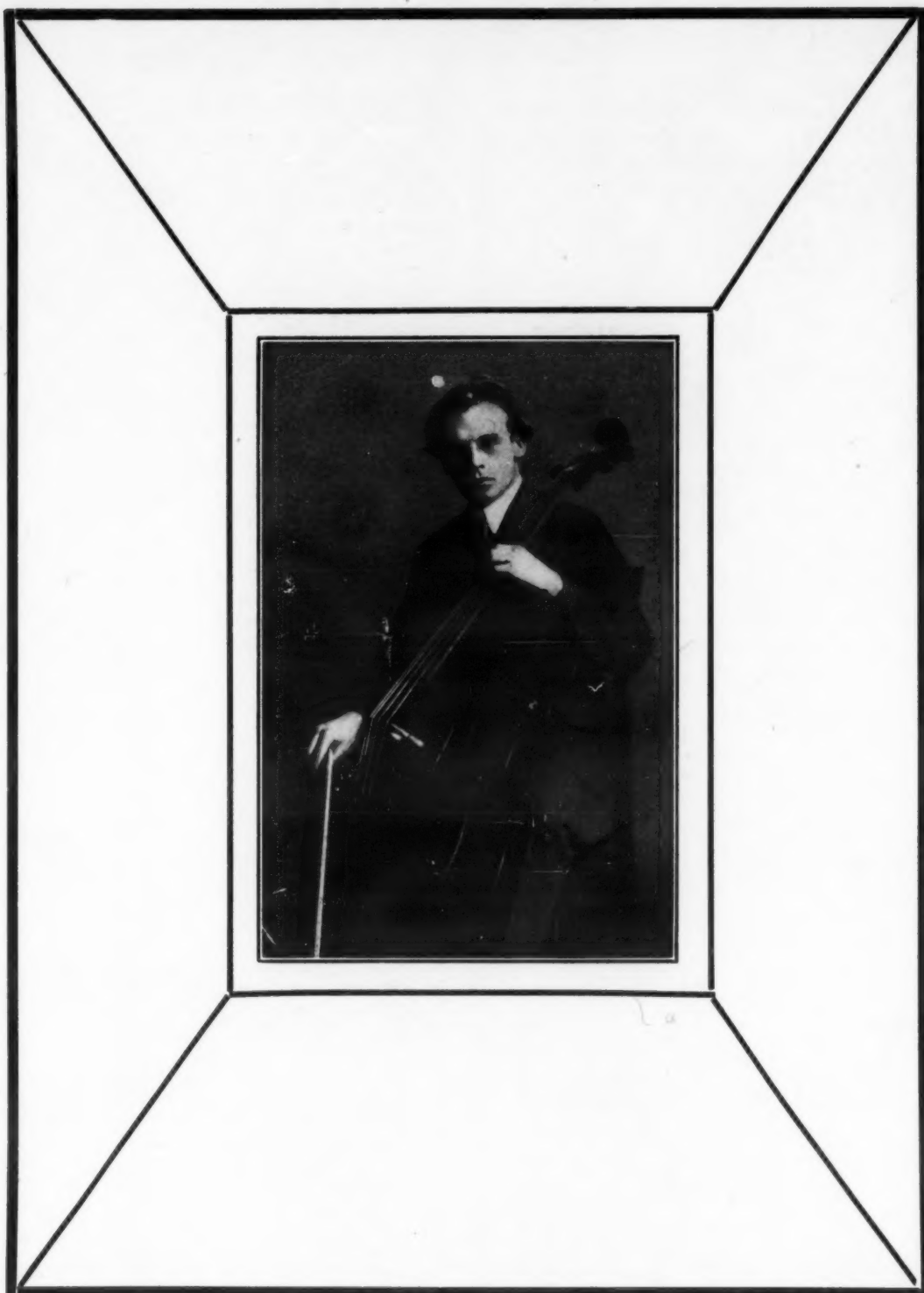
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London Daily Press Notices—May, 1911

The Daily Telegraph: To judge by his excellent playing and the great reception accorded to him, Mr. Paulo Gruppe, the young Dutch-American 'cellist, who gave the first of two recitals at Bechstein Hall yesterday afternoon, seems likely to repeat in London the success that he has already achieved elsewhere. His tone, exceptionally full and powerful and beautifully pure in quality, is used with the restraint which distinguishes the methods of the true artist from those of the mere virtuoso. His playing, while keenly sensitive, is laudably free from sentimentality, and when required he can infuse into his performances plenty of warmth and passion. In dealing with *cantabile* passages his phrasing is broad and dignified without any lack of emotional power, and in those requiring firmness and grip he is equally convincing. In the Lalo Concerto, the beauty of his tone, the graces of his style and the ease and certainty of his execution could not fail to make a deep impression.

Pall Mall Gazette: Mr. Paulo Gruppe had

little difficulty in impressing the hearers with his advanced technique and really remarkable tone. The latter, indeed, is of a most unusually sonorous and powerful quality.

The Standard: There was no doubt as to the individuality of Mr. Paulo Gruppe at Bechstein Hall. Of all the 'cellists before the public, none possesses a larger, broader or more equable tone, and the only drawback that could be urged against his performances was that they were a little wanting in variety of feeling and tone color. Mr. Gruppe's readings were very strong and manly, and devoid of any tendency of sentimentality. Technically he has nothing to acquire.

The Star: Mr. Paulo Gruppe, a young 'cellist of Dutch-American extraction, made a highly successful first appearance. He has a rich tone, finished technique and a good deal of temperament. There was a welcome freshness and spontaneity in his performance of Lalo's Concerto, and he played virtuoso music very brilliantly and serious music thoughtfully.

The Daily Express: In that Mr. Gruppe

has a remarkably large, broad, pure tone and technical skill in abundance, he is certainly to be included among the 'cellists who count.

The Globe: With a fine technique and a wonderfully full and rich tone, Mr. Gruppe obviously combines temperament, and in his strong, virile playing there is very much indeed to admire. His performances were certainly unusually fine.

Birmingham (Eng.) Daily Press Notices—
May, 1911

Daily Mail: A remarkably gifted young artist is the Dutch-American 'cellist, Paulo Gruppe, son of the celebrated Dutch painter, Herr Gruppe, of The Hague. One certainly has rarely heard a performer of such magnitude, such surprising and finished technical ability, for whom apparently no difficulties exist. He not only showed perfect command over the instrument, but he also proved himself to be a born musician. The tone he produced was broad and rich.

The Gazette: Unquestionably a very fine artist indeed.

Management ANTONIA SAWYER, METROPOLITAN OPERA HOUSE BUILDING NEW YORK

TEXT NOT SECOND EVEN TO MUSIC IN MODERN SONG, SAYS CLÉMENT

Requirements for Right Interpretation Not Easily Met—The Inadequacy of a Heaven-Sent Voice and Nothing More—Famous French Tenor's Mastery of Art of Recital-Giving a Product of His American Experiences

EDMOND CLÉMENT'S conversation has some of the same subtlety and elusiveness that elevates and distinguishes his art. To sit quietly by and passively to absorb it is no small æsthetic pleasure. To reproduce his words so as to preserve even a mere fraction of their original flavor, to transfer even a vestige of his personality to paper is one of those labors which sometimes makes life a burden to an interviewer. It is quite as thankless a labor as the attempt to analyze and explain the charm of Mr. Clément's singing and to convey an impression of it through the prosaic and banal medium of the ghastly technicalities of criticism.

At the interview in question Mr. Clément accomplished the two-fold end of standing for his artistic and physical portrait. It took place in a painter's studio and during the process of having his likeness limned in color he spoke of his art to a representative of *MUSICAL AMERICA*. Mr. Clément talks like a book—voluminously, absorbingly and with such elegance and polish of diction that his utterances fairly scintillate.

Who among those who have reveled in Mr. Clément's recitals during the last two seasons would ever believe that never before then had the eminent French tenor appeared in the guise of a recitalist? Yet it is strange but true that three years ago the recital platform was untrodden ground as far as he was concerned.

"*A Paris, voyez-vous, cela se fait peu*—in Paris we have little of that sort of thing. Recitals by one artist, unassisted by others, are infrequent there and they seem never to have become really popular. So, what chance did I have to exercise myself in the field? Only when I came to America did I fall under the spell of the concert platform. And how did I succeed in getting into its atmosphere, in not seeming too rudely transplanted from the opera? *Ah! Je n'en sais rien!* I do not know. I made no special effort to do so. But I have always been an industrious student and have striven to understand what I sing in accordance with its spirit. That, I should say, and the execution of the music accordingly is what has determined my success in concert work. And I think that without foolish modesty I may claim to have been successful in America. I was little known when I sang here at first. But the treatment I have been receiving ever since has delighted and deeply touched me."

In spite of the fact that Mr. Clément is

the owner of a very charming voice his most enthusiastic admirers have been inclined to base their admiration especially on the artistic manner in which he subordinates mere tone to loftier purposes. The tenor himself frankly denies himself the



Cartoonist Viofara's Conception of Edmond Clément, the Eminent French Tenor

possession of unusual vocal qualities as such.

"Naturally I am far from decrying the advantages of a voice that nature has made beautiful. At the same time no singer in this age must comfort himself with the thought that he can long succeed in satisfying the fastidious and discriminating music-lover with a heaven-sent voice and nothing more, in recital work as well as in opera. I should certainly not have been as fortunate as I am had I relied implicitly on my voice and neglected the enormous amount of work I have done in order to become a true artist and rise superior to vocal limitations. I have not allowed myself to be bounded and confined in the exclusive territory of music. Art is great and noble in all its manifestations and the modern singer must be broad, above all things, must sur-

vey, understand and appreciate art in all its different aspects, in all its guises.

"Take the modern song, for instance. It no longer suffices to sing its music prettily, and to memorize the poem so as to deliver it parrot-wise. In contemporary song composition the text assumes an importance not even second to the music. I look upon the poetic lines as the *raison d'être* of the song, as the matter which the composer has set about to heighten, color and idealize. The character and the flow of the music are determined—or should be—by the nature of the poem. How, then, is the artist to accomplish his share fittingly, how is he to give appropriate expression to the music unless he has completely fathomed the significance of the verse, grasped its spirit, sensed its mood and apprehended the emotions of its creator? And how is all this to be acquired—by superficial, haphazard study? Never! The process requires protracted contemplation, insight, intellectual cultivation of no mean order—none of them qualities to be acquired overnight. And is voice alone to enable us to encompass this end?"

"It is often thought that in the interpretation of French works only the French are competent, that only they can hope to possess the correct style and traditions. Be that as it may I know several American girls who are quite able to meet the French on their own ground. They studied in France and they assimilated the French spirit astonishingly—far better, indeed, than persons of other nationalities whom I have heard coping with the same music."

"If you were ever consulted by a young person of manifest vocal gifts but who could not afford the services of a first-class instructor as to what course to pursue in order to reach his goal without suffering artistic shipwreck on the way, what would be your advice?" Mr. Clément was asked.

"Granting that he had been properly grounded in the principles of voice production," he replied, "I should advise him to make it his duty to hear the very greatest singers at hand and to mark carefully their methods of extracting the spirit of what they sang. Then let him be inspired by their example to do such things for himself—not necessarily by imitating blindly, but by opening himself to all manner of fresh ideas and inspirations. Let him continue the process as long and as ardently as possible and by discrimination and intelligent absorption he will reap immense benefit. Listening to great artists is one of the best possible methods of learning."

Danger of Voice Transformation

[From W. E. Haslam's "Style in Singing" (Schirmer)]

The present mania for dragging voices up and out of their legitimate *tessitura* has become a very grave evil, the consequences of which, in many instances, have been most disastrous. Tolerable baritones have been transformed into very mediocre tenors, capable mezzo-sopranos into very indifferent dramatic sopranos, and so on. . . . The average compass in male voices is about two octaves minus one or two tones. I mean, of course, tones that are really available when the singer is on the stage and accompanied by an orchestra. Now, a baritone who strives to transform his

voice into a tenor simply loses the two lowest tones of his compass, possibly of good quality and resonance, and gains a minor or major third above the high G (sol) of a very poor, strained character. The compass of the voice remains exactly the same. He has merely exchanged several excellent tones below for some very poor ones above.

THE OPERATIC HUSBAND

Sometimes Even Princes Must Bow to Him—as, Witness:

Here is a little anecdote from what might be called the diary of a grand opera husband, a race of self-effacing gentry who have none of them reached their "anecdote," by the way. So the published story is not to be attributed to its hero. It has been more widely read in Germany than in America, says W. B. Chase, of the New York *Evening Sun*, since it was first told by a Teuton just before Christmas in the New York *Staats-Zeitung*. As Mr. Halperson put it, the incident shows in the clearest light the ready wit of a star who happens to be heroine of to-night's "Aida" and last night's "Lobentanz."

"Frau Galski, as Madame is known at home in Berlin, in company with her husband, who is an agent for one of the large German manufacturers of guns and implements of war, spent some time in a southern principality of the Fatherland as a "guesting" star in the "royal" opera there. Not only was the singer "acclaimed by press and public." She was also the object of flattering personal attentions from a very youthful prince, who each evening went upon the stage and, in German phrase, "paid his court" so gallantly as to occasion more or less remark.

The royal compliments began to pall on the ears of the star. Then, one evening, the prince put the question direct to the astonished star, whether she were married; he had heard such a report, and could not believe it was true.

"But yes, your royal Highness," she replied, "I am married, and my husband and daughter are even with me here."

"So? Truly?" roared the prince. "And if I may venture to ask it, does your husband also sing?"

With significant emphasis, the words fell from the lips of the artist:

"Oh! no, your Highness—he shoots."

And the little prince, concludes the narrative, was seen on that German stage no more.

Private New York Musicales Enlist Distinguished Artists

Two hundred guests of Mr. and Mrs. William Douglas Sloan, of New York, heard Maggie Teyte, of the Chicago Opera Company, and Albert Spalding, the violinist, present a delightful program on February 1. Mr. Spalding played a number of selections of Saint-Saëns, Fauré, Brahms and Wieniawski. Miss Teyte sang an aria from "Mignon" in addition to a group of English and French songs. Oscar Seagle, the baritone, and Yves Nat, pianist, were the artists on the same day at Mrs. C. Ledyard Blair's musicale, and Kathleen Parlow, the violinist, played, and Pasquale Amato sang at Mrs. L. Cass Ledyard's reception and musicale.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

"TEUFELSLIED" (The Devil's Song)* is one of six new songs by the German composer Eugen Haile, now resident in New York City. To a poem by Reinhard Volker Mr. Haile has given musical expression which marks with distinct characterization each detail of the story, which is a typical German narrative telling of "Sweet Susi dances the live-long day, etc.," in the style of the Uhland ballad. The song is in F minor, 6/4 time, and has a rhythmic figure of decided strength which recurs from time to time. Melodically the song is splendidly conceived, while the climax, worked up over a series of dissonances toward the end, is impressive. It is for a medium voice.

The song is appearing this season on the programs of Alexander Heinemann, Marcus Kellerman, Ludwig Hess, and a number of other prominent concert singers. An English translation by Mrs. H. B. Boas is included.

ONE of the most important volumes for organ in recent years is "A Complete Method for the Modern Organ"† by H. E. Parkhurst, which has just been issued by Carl Fischer, New York. The question as to what method should be used in studying the organ has never been a puzzling one, for the consensus of opinion in the majority of opinions has been in favor of the old German "Rinck Schule."

However, as time goes on, new works are bound to appear and the present one is an exceptionally fine one, being comprehensive in character and containing all that is necessary in some two hundred and fifty pages. Mr. Parkhurst, the author, who occupies a place in the front rank of American theorists, approaches the subject by a well-written "Introduction" in which he explains the general character of the stops, gives advice as regards registration and makes clear the purpose of his division of technical exercises.

Pedal exercises make up the first section, being graded with excellent judgment from the simplest whole and half note passages to difficult trills, octaves, etc. The second division contains exercises for the manuals, all conceived for acquiring the *legato*, which is all important in organ-playing. The merely technical examples are followed by "Sixteen Etudes in Two, Three and Four-Part Harmony" composed by the author. These are designed with much skill and give adequate preparation for what is to be encountered later. They are melodious and attractive and will keep the student's interest live and eager for the more complicated études.

To create the independence of the hands and feet, the author gives his third section over to "Ten Bagatelles for One Hand and Pedals," some for the right, others for the left hand. Then "Fifteen Trios for Two Manuals and Pedals" form the fourth section, the first real examples of simple organ composition. The student is wisely advised to practice all these pieces *very slowly* at first, irrespective of the tempo indication. Various tonalities are used for the studies, so that the young organist may become accustomed to playing with ease in the different keys.

In the fifth section "Thirty Short Studies in all the Major and Minor Keys" are given. They include arrangements from the works of Schubert, Wagner, Guilmant, Mendelssohn, Schumann, Handel, Beethoven, Chopin and original pieces of Merkel, Batiste, Volkmar, Rinck and the author.

When the student has completed this section he is prepared to study some of the easier works by representative composers. For this the sixth section is included; it contains two Preludes and a Postlude by Rinck, two transcriptions of Gavottes by Glück, the "Grave" and "Adagio" from Mendelssohn's Second Sonata, the "Finale" from his Fourth, the familiar "Andante in D" of Silas, a "Grand Chœur" by Salome, a Prelude and Fanfare by Lemmens, Söderman's "Swedish Wedding March," Chopin's

*"TEUFELSLIED" ("The Devil's Song"). Song for a medium voice. By Eugen Haile. Published by Friedrich Hofmeister, Leipzig. Price, 75 cents.

†"A COMPLETE METHOD FOR THE MODERN ORGAN." By H. E. Parkhurst. Published by Carl Fischer, New York. Price, \$2.50 net.

Miss Vogelsang Weds and Retires from Concert and Operatic Work

CHICAGO, Feb. 10.—Ephra Vogelsang, who studied in this city with Herman Devries and afterward went abroad, studying in Paris, where her beauty, as well as her voice, attracted attention, has suddenly determined to leave the musical world for the quiet field of matrimony. Miss Vogelsang, who has been a shining light here in local musical circles, last week quietly married Maurice M. Townley, a wealthy attorney of this city, and will retire from the stage.

E flat major Nocturne, the first two movements of the D Minor Fantasia of Merkel, Hollins's lovely "Spring Song," a Praeludium and the aria from the "Suite in D" of Bach, closing with the Andante and Allegro from Handel's Second Sonata.

It is a work that will appeal to the progressive organist, for it gets at the subject with great directness. The notes or directions at the beginning of each section are scholarly and helpful and with their help the student should be able to make his way through the method successfully. Mr. Parkhurst has with unnecessary modesty but signed his initials to those compositions of his own making in the volume; it is indeed remarkable to note the excellence of many of the pieces, which are written with fine musicianship and which are far superior musically to many organ compositions published as recital pieces from time to time. Among these are an "Andante Religioso," a "Prelude in C Sharp Major," a "Serenade in G Sharp Minor" and a charming "Menuet in E Flat."

The volume is nicely engraved and printed, oblong in form, bound with a cloth back, with pasteboard covers.

THE first of a set of eleven songs†† by Egon Pütz has been issued by Carl Hauser, New York. The song is "I Love You" and from the initials E. P. one can divine that the composer is responsible for the text—one cannot call it a poem—to which the music is set. It seems unfortunate that with the splendid assortment of poems by both contemporary poets and the bards of old a musician of Mr. Pütz's attainment should attempt to write the text for his musical ideas. In doing so he practically defeats his own end and makes the music show to considerably less advantage than it would, if he used poems that were worth while.

The music itself is simple in style, and though not particularly original in either melody or harmony is pleasing and much too good to be used as a setting of the text employed, which abounds in platitudes as mentioned above. The song is for a high voice and is dedicated to Laura Maverick.

Among the new issues of salon music published by the Oliver Ditson Company are a "Song of the Night,"§ by Henri De Bleriot; "Annette Waltzes," by Edouard E. Lemieux; "A Fugitive Moment," by H. Weyts; "Petite Serenade, op. 48," by J. Frank Frysinger; "Springtime, op. 175," by Frank P. Atherton; "La Cascade," by Julius K. Johnson, and an idyl "Meadow Brook," by A. O. T. Astenius. The De Bleriot, Astenius and Lemieux pieces are "Grade IV," the Weyts and Frysinger, "Grade III," and the Johnson and Atherton pieces "Grade III-IV."

THREE attractive teaching pieces entitled "A Night in Dreamland,"¶ by J. Louis Van der Mehden, Jr., op. 25, appear from the press of Carl Hauser. The first piece is called "Lullaby to Dreamland" and is a dainty cradle-song in F major, two-four time. "Twinkling Stars" is the second number in three-four time; in the relative tonality, D minor, while the final number of the three pieces is a dainty "Skating Song" in B flat major. All the compositions show a trained hand in writing and are musically attractive, being melodious and spontaneous; they are all planned in the simplest style, falling under the heading "Grade I." They will be welcome additions to the standard list of teaching pieces, now employed universally.

A. W. K.

††"I LOVE YOU." Song for a high voice. By Egon Pütz, op. 23, No. 2. Published by Carl Hauser, No. 1215 Lexington avenue, New York. Price, 40 cents.

§NEW SALON MUSIC FOR THE PIANO.—"Song of the Night." By Henri De Bleriot. Price, 60 cents. "Annette Waltzes." By Edouard E. Lemieux. Price, 60 cents. "A Fugitive Moment." By H. Weyts. Price, 50 cents. "Petite Serenade." By J. Frank Frysinger. Price, 40 cents. "La Cascade." By Julius K. Johnson. Price, 50 cents. "Springtime." By Frank P. Atherton. Price, 50 cents. "Meadow Brook." By A. O. T. Astenius. Price, 60 cents. All published by the Oliver Ditson Company, Boston, Mass.

¶"A NIGHT IN DREAMLAND." Three Musical Pictures. 1, "Lullaby to Dreamland"; 2, "Twinkling Stars"; 3, "Skating Song." Published by Carl Hauser, No. 1215 Lexington avenue, New York. Price, 25 cents each. A. W. K.

She was considered excellent material for grand opera, having youth, beauty and accomplishment, together with fine voice.

C. E. N.

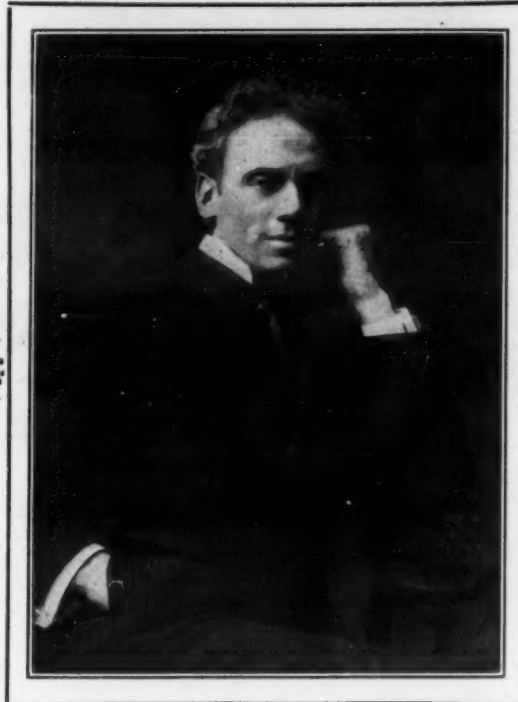
Esther Ellen Cobb, a concert and operatic singer, of San Francisco, was married in New York on January 31 to Owen Johnson, the author-playwright.

The Hamburg Municipal Opera is preparing a new version by Felix Weingartner of Weber's "Oberon."

LEON RAINS

BASSO

JANUARY, 1913



"Léon Rains must be numbered among the very best bass baritones of our concert rooms. His magnificent voice, which is capable of the finest nuances, and his noble, broadly conceived and perfectly polished 'Vortrag' again aroused general admiration at his concert."—*Berliner Allgemeiner Zeitung*.

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Namara-Toye, Luba d'Alexandrowsky and Henri Bonté in New York Musicales

Namara-Toye, Luba d'Alexandrowsky and Henri La Bonté were the artists at a musicale given by Mr. and Mrs. Charles B. Alexander in New York on February 9. Three songs by Mozart, Massenet and Pergolesi were sung by Namara-Toye in a charming manner and she later sang duets from "Madama Butterfly" and "La Bohème" with Mr. La Bonté. Miss d'Alexandrowsky played the Pastorale and Capriccio of Scarlatti and later gave a group of Liszt numbers, while Mr. La Bonté sang the "Recondita armonia" aria from "Tosca" and arias of Delibes, Massenet and Duparc.

"An Evening with Richard Strauss" at the McBurney Studios

CHICAGO, Feb. 10.—At the McBurney Studios in the Fine Arts Building an evening with Strauss interested a gathering on Friday evening of last week. Fannie M. Bailey, a dramatic soprano of remarkable range and quality, first discussed the song literature of Richard Strauss and then proceeded to illustrate it in eloquent fashion. William Lester gave "Stimmungsbilder," op. 9; "Auf stillem Waldepfad," "An einsamer Quelle," "Intermezzo," "Träumerei," and "Heidebild." The third part embraced the songs from op. 10 and the following additional selections:

"Morgen," Op. 27; "Ach Lieb, ich muss nun scheiden," Op. 21; "Breit über mein Haupt dein schwarzes," Haar Op. 19; "Kornblumen," Op. 22; "Traum durch die Dämmerung," Op. 29; "Heimliche Aufforderung," Op. 27.

Wesley Weyman, the New York pianist, gives a recital in London this month.

OBERHOFFER AN ABLE TSCHAIKOWSKY READER

Minneapolis Orchestra Plays Fifth Symphony Admirably—Boris Hambourg Scores as Soloist

MINNEAPOLIS, Feb. 11.—At the sixteenth popular Sunday afternoon concert by the Minneapolis Symphony Orchestra on February 4 Boris Hambourg, the Russian 'cellist, was soloist, playing the Haydn Concerto in D Major. Mr. Hambourg displayed a large, round tone and a brilliant technic, especially in the finale of the concerto. A singing tone of much beauty was evidenced in the Adagio. The audience enthusiastically demanded more and the 'cellist played Popper's "Vito" Dance with astonishing technical dexterity.

The orchestral program consisted of highly contrasted compositions, opening with d'Albert's "Improvisatore" Overture, played with spirit and finish. Chief interest was in the "Romanza" of Tschai-kowsky's Fifth Symphony. Emil Oberhoffer, conductor, is making a name for himself in the masterly reading of the Russian's great symphonies, into which he puts much individuality, intelligence and sympathetic appreciation of their beauty of detail. The audiences are coming to cherish these works above every other kind, and requests for hearing the "Pathétique," or the Fifth, and even the Fourth Symphony by Tschai-kowsky are common. MacDowell's Orchestral Suite, op. 42, was played the first time. Rubinstein's picturesque "Lichtertanz," from the ballet music to his opera, "Feramors," followed,

and the program closed with three excerpts from Berlioz's "Damnation of Faust," "Will o' the Wisp," "Dance of the Sylphs," and the Racokzy March.

The annual Minneapolis concert of the Flonzaley String Quartet took place under auspices of the Thursday Musicales. The program covered a wide range, including a novelty, a movement from Ravel's Quartet in F Major. This Allegro moderato proved to be the most pleasing number of the concert. If possible, these artists are greater than last year, playing as one man, with complete mastery of technical detail, and revealing an ensemble that is altogether exceptional.

The student section of the Thursday Musicales was heard in one of the best programs of the season last week. Nellie C. Callender, a young violinist, distinguished herself by her excellent playing of the "Meditation" from "Thais" and the "Hejre Kati" by Hubay. Among the singers mention should be made of Emily Eleanor Morris, who gave Tschai-kowsky's "Cradle Song" and Frank Bibb's "Break, Break, Break," with artistry. Hazel Fleener sang Jensen's "Loreley" with good use of the lower registers. Mrs. Drew P. Blymyer sang "Prince Igor," by Borodine, and Strauss's "Dawn" and displayed a voice of beauty and culture. Verbita Hayes and Florence Brown sang several songs acceptably. Among the piano numbers Dagny Gunderson excelled in her playing of Liszt's "Vision" and Rachmaninoff's "Polichinelle." Gertrude Murphy and Pearl Sutherland played several two-piano numbers and Laurinda Rast was heard in a sympathetic interpretation of organ numbers by Bach, Shelley and Heintze. V. H. S.

CONCERT FOR WORTHY CAUSE

"Bohemians" to Appear for Benefit of "Needy Musicians in America"

A concert will be given at the Hotel Astor, New York, under the auspices of "The Bohemians," inaugurating the Permanent Fund for Needy Musicians in America," on March 3. This fund was decided upon during the fall and its purposes were discussed by Rubin Goldmark at the last dinner of the club. The program for the concert will read as follows:

Corelli, Sonata for Violoncello, Willem Willeke; Schumann (a) "Der Nussbaum," (b) "Die Lotoblume," Schubert; "Gretchen am Spinnerade," Margerete Matzenauer; Schubert, Variations "Der Tod und das Mädchen," the Kneisel Quartet; Group of Piano Solos, Josef Lhévinne; Brahms (a) "Immer leiser wird mein Schlummer," (b) Von Ewiger Liebe," Mme. Matzenauer; Beethoven, Septet, Messrs. Kneisel, Svecenski, Willeke, Manoly, Leroy, Reiter and Kohn.

The committee consists of Richard Arnold, Frank Damrosch, Walter Damrosch, August Fraemcke, Rubin Goldmark, Victor Herbert, Alfred Hertz, Albert Reiss, Rafael Joseffy, Franz Kneisel, Leo Schulz and Josef Stransky. Sigmund Herzog, secretary of the club, is managing the concert and is taking care of the details of the program in his usual efficient manner.

Josef Hofmann's Chicago Recital

CHICAGO, Feb. 9.—Josef Hofmann, the distinguished pianist, gave a recital last Sunday afternoon in the Studebaker Theater, playing the last two sonatas of Beethoven (op. 110 and op. 111), the Rondo Capriccio No. 126, Schumann's F Minor Sonata, "Warum" and "Das Ende Von Lied," and five compositions of Chopin; Mazurka A Flat Major, Waltz C Sharp Minor, Nocturne C Minor, Nocturne D Flat Major, and Polonaise A Flat Major. C. E. N.

SOUTHERN ARTISTS IN RICHMOND CONCERTS

Annie Louise Reinhardt and Mrs. Alexander Guigon Give Program of Varied Interests

RICHMOND, VA., Feb. 10.—Before a large audience at the Woman Club on Monday Annie Louise Reinhardt, one of the South's most gifted violinists, gave a brilliant recital with the assistance of Mrs. Alexander Guigon, soprano, and Myrtle Redford at the piano. Miss Reinhardt's program comprised Elgar's "Salut d'Amour," Bohm's "Sarabande," and the "Ballade et Polonaise" of Vieuxtemps. The "Salut d'Amour" was played with tenderness of feeling and irresistible appeal, and the dashing Sarabande was presented brilliantly. In the Vieuxtemps number the artist displayed a rich and colorful tone, while the Polonaise offered a splendid example of technical resource. To satisfy the many recalls given Miss Reinhardt she was compelled to add Saint-Saëns's dainty



Annie Louise Reinhardt, on a fishing expedition

"Swan" to her program.

Cadman's two Indian songs, "From the Land of the Sky Blue Water" and "The Moon Drops Low" were interpreted with consummate skill by Mrs. Guigon. Her fresh, vibrant quality of tone, especially in the high register, was heard to fine advantage also in a French group of Massenet's "Elégie," coupled with Gounod's "Sérénade" and "Ave Maria," given with violin obligato in each case, and marked by perfect enunciation.

Miss Redford furnished the accompaniments with rare taste. G. W. J., Jr.

FIGHTING THE "DEAD HEAD"

Charles W. Clark Supports His Campaign with Scriptural Quotations

CHICAGO, Feb. 10.—The most rabid enemy of the "Dead Head" outside of captivity is F. Wight Neumann, who has been wont to roar at this species of concert patron, who for years made local events a free by-word and miscellaneous ticket distribution an important part of concert procedure. It appears that Charles W. Clark, the Chicago baritone, who has resided years abroad, has a similar antipathy for those who caress the free ticket as a prized possession and has strengthened his position by issuing the following Scriptural quotations:

In those days there were no passes.—Numbers, XX, 18.
This generation shall not pass.—Mark, XII, 30.
Suffer not a man to pass.—Judges, III, 28.
None shall ever pass.—Isaiah, XXXV, 15.
The wicked shall no more pass.—Nahum, I, 15.
Thou shalt not pass.—Numbers, XX, 18.
Though they roar, yet they shall not pass.—Jeremiah, V, 22.
So he paid his fare and went.—Jonah, I, 3.
C. E. N.

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THE PROPER TIME TO STUDY RÉPERTOIRE

[From "If My Daughter Should Study for Grand Opera," by Andreas Dippel in The Etude]

IT IS better to leave the study of repertoire until later years—that is, until the study of voice has been conducted for a sufficient time to insure regular progress in the study of repertoire. Personally, I am opposed to those methods which take the student directly to the study of repertoire without any previous vocal drill. The voice, to be valuable to the singer, must be able to stand the wear and tear of many seasons. It is often some years before the young singer is able to achieve real success, and the profits come with the later years. A voice that is not carefully drilled and trained so that the singer knows how to get the most out of it with the least strain and the least expenditure of effort will not stand the wear and tear of many years of opera life.

After all, the study of repertoire is the easiest thing. Getting the voice properly trained is the difficult thing. In the study of repertoire the singer often makes the mistake of leaping right into the most difficult rôles. She should start with the simpler rôles, such as those of some of the lesser parts in the old Italian operas. Then she may essay the leading rôles of, let us say, "Traviata," "Barber of Se-

ville," "Norma," "Faust," "Romeo et Juliette" and "Carmen."

Instead of simple rôles she seems inclined to spend her time upon *Isolde*, *Mimi*, *Elsa* or *Butterfly*. It has gotten so now that when a new singer comes to me and wants to sing *Tosca* or some rôle from the so-called new or "verismo" Italian school I almost invariably refuse. I ask them to sing something from "Norma" or "Puritani" or "Dinorah" or "Lucia," in which it is impossible for them to conceal their vocal faults. But no, they want to sing the big aria from the second act of "Madama Butterfly," which is hardly to be called an aria at all, but rather a collection of dramatic phrases. When they are done I ask them to sing some of the opening phrases from the same rôle, and ere long they discover that they really have nothing which an impresario can purchase. They are without the voice and without the complete knowledge of the parts which they desire to sing.

Then they discover that the impresario knows that the tell-tale pieces are the old arias from the old Italian operas. They reveal the voice in its entirety. If the breath control is not right it becomes evident at once. If the quality is not right it becomes as plain as the features of the young lady's face. There is no dramatic-emotional curtain under which to hide these shortcomings. Consequently, knowing what I do I would insist upon my daughter having a thorough training in the old Italian arias.

stuff was free. Card read: "Take this home and try it on your piano."—*Milwaukee Daily News*.

"Men who sing," rapturously thrills a musician, "speak to the angels." Yes, the angels are far enough from the singing to enjoy it, but how about us poor earthlings?—*Detroit News*.

Ellen Is a Singer

When Ellen sings the whole house rings
With hunks of high soprano,
All times of day she'll thump away
There at the grand piano,
Oh, she will shirk all kinds of work
To try a new selection,
Her face grows red; each song, she's said,
Enhances her complexion.

We used to own a gramophone,
But Ellen made us sell it,
And Uncle Lute once had a flute;
We don't know what befell it,
Our old banjo was next to go,
She put it in the stable,
"What melody we need," she said,
"I'll furnish—I'm quite able."

We owned a cat, but even that
Is gone: one day it quit us,
The dog we had last week went mad,
Dad killed him ere he bit us,
Her songs, great Scott! have simply got
Us all about half crazy,
But still she sings her whoop-la things,
Now, isn't she a daisy?

—*New York Telegraph*.

The Smiths had a boarder named Hannah,
Who constantly drummed the piannah;
But Hannah one day
Disappeared, and they say
The truth was the Smiths had to cannah.

—*New York Telegraph*.

NOT A FAIR SHOW.—"I'm not getting a fair show," growled the one-night-stand operatic comedian.
"Ah, cheer up!" said the prima donna.
"Meditate on what the audience is getting!"—*Puck*.

"They blame me," said Nero, "for fiddling while Rome burned."
"It did look a little inconsiderate."
"Not at all. It was exceedingly good of me to select a time for practice when all the neighbors were out in the street watching the conflagration."—*Washington Star*.

Judkins—I learn through your agent that you have bought the properties on either side of your residence and got them dirt cheap. How did you manage it?

Foxley—Easy enough. My wife is an elocutionist, my daughter plays the piano, George plays a cornet, I play the violin, Bob plays a banjo, Charley rattles the bones and little Johnnie has a drum.—*Tit-Bits*.



We learn from a correspondent that a burglar broke into a Euclid Avenue mansion early the other morning and found himself in the music room. Hearing footsteps approaching, he took refuge behind a screen.

From 8 to 9 the eldest daughter had a singing lesson.

From 9 to 10 the second daughter took a piano lesson.

From 10 to 11 the eldest son got his instruction on the violin.

From 11 to 12 the younger boy got a lesson on the flute and piccolo.

Then, at 12:15 the family got together and practiced chamber music on all their instruments. They were fixing up for a concert.

At 12:45 the porch climber staggered from behind the screen. "For heaven's sake send for the police," he shrieked. "Torture me no longer!" And in the evening papers there was the headline: "Nervy Children Capture Desperate Burglar."—*Cleveland Plain Dealer*.

Mr. Hammerstein Fines Himself

They tell this one on Oscar Hammerstein during the days when he was presenting opera at the Manhattan.

The stage carpenter walked in upon the stage one afternoon and was shocked to find Mr. Hammerstein standing down toward the footlights, smoking the famous black cigar and meditating some new feat of stagecraft.

"Excuse me, Mr. Hammerstein," said the subordinate, "but I've got to remind you that you are breaking the rule of the house which forbids smoking back stage."

The impresario looked at his carpenter and then at his cigar.

"It is lighted, isn't it?" he said, puffing once or twice on the perfect. Then he thrust his hand into one pocket and drew out two half dollars.

"You are right. I fine myself \$1," and he dropped the money into the opposite pocket.—*New York Telegraph*.

Try This on Your Piano

"Man arrested in a department store for stealing a bottle of furniture polish."

"What was his defense?"

"A card from the sheet music counter had been misplaced and he thought the



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BALTIMORE CRITIC ALSO A COMPOSER

**Franz Bornschein, of the "Sun,"
Has Written Many Works
for Violin and Voice**

Critic-composers are rare in America, though in France at the present time the combination is a frequent one and in Germany in days gone by it was not unusual for a composer to write prose as well as music. Robert Schumann was one of the sanest critics the world has ever seen and his *Neue Zeitschriften für Musik* still continues one of the foremost periodicals published in Germany. An American composer who combines musical creative work with literary ability is Franz C. Bornschein, of the faculty of the Peabody Conservatory of Baltimore. Mr. Bornschein is critic of the *Evening Sun* of this city and his reviews of concerts and recitals have established for him a reputation as a critic of rare judgment and erudition.

Mr. Bornschein has published a splendid Concerto in G Minor for the violin; a Rhapsodie Zingane; "Zigeunerliebe und Leben," also for the violin; Four Mood Impressions, "Anxiety," "Gaiety," "Devotion," "Exultation," a "Reverie Tristesse," strongly Tchaikowskyan in feeling; "Incantation," and a lovely Andante Cantabile, "Reflection." These constitute some of his more important violin works, in addition to which a second violin concerto is in manuscript. Some exceptionally fine part-songs have also appeared in the catalogs of our leading publishers, among them "The Ballad of the Lake," a highly interesting work; "A Wet Sheet and a



Franz C. Bornschein, Critic and Composer, of Baltimore

Flowing Sea," for mixed voices, awarded the W. W. Kimball Company Prize by the Chicago Madrigal Club in 1906, and a lovely two-part song for women's voices, "The Butterfly Chase," with a fascinating piano accompaniment.

SKIDMORE FACULTY TOUR

Extending Benefits of Saratoga Music School to Other Cities

SARATOGA, N. Y., Feb. 5.—The faculty of the Skidmore School of Arts Conservatory of Music, Alfred Hallam, director, has been appearing in various towns in the northern part of New York on a university extension plan so that the music lovers of the various cities may participate in the musical advantage of the school. Ernest Manning, pianist; Max Shapiro, violinist; T. Austin-Ball, baritone, and George Scott Hunter, organist, are those who have appeared. The programs have been exceptional in the standard which has been maintained and the faculty has been welcomed with enthusiasm wherever it has appeared. The second students' recital took place in the school auditorium on January 25. In their work, the students demonstrated the thorough quality of their training, and displayed much talent.

In announcements of future concerts, Mr. Hallam plans to give on April 9 Bruch's "Fair Helen" for chorus, soloists and orchestra; Shakespeare's "Midsummer Night's Dream," read by Charles F. Underhill, with the full orchestral score by Mendelssohn, soprano soloists and ladies

chorus, and a selection from "Tannhäuser." In Convention Hall, in June, there will be a festival occupying two evenings and one afternoon. The first will be an orchestral concert; the second a children's festival concert, with orchestra and chorus, and the third the "Elijah," with soloists, chorus and orchestra. Mr. Hallam will conduct all of the concerts.

WOMEN'S CHORAL CONCERT

Philharmonic Club Sings Under Baton of Emma Walton Hodkinson

The Philharmonic Choral Club, of New York, Emma Walton Hodkinson, conductor, gave a concert on February 8 at Recital Hall, with a number of assistants, which included Earle Tuckerman, bass, and Alma Danziger, pianist. The feature of the program was the introduction by the club of Mabel W. Daniels's songs, "The Voice of My Beloved" and an "Eastern Song," which were awarded the Brush Memorial Prize by the National Federation of Musical Clubs.

Under the able direction of Miss Hodkinson, this chorus of thirty young women also appeared to advantage in "List the Cherubic Host" from Gaul's "The Holy City," with incidental solos by Sara Potter Clarke and Mr. Tuckerman.

Miss Danziger, who is a pupil of Rafael

Joseffy, won favor with Liszt's Paraphrase from "Rigoletto," and as an encore she exhibited her pianistic skill in the Prelude for the Left Hand by Scriabine.

Another striking feature of the concert was Mr. Tuckerman's artistic singing of three songs by W. Frank Harling, with the composer at the piano. The same soloist scored early in the evening with Franklin Riker's "Song of the Sea" and Homer's "Requiem."

DENVER SOCIETY PLAYS SAINT-SAENS'S SEPTET

**Rare Work Has an Excellent Reading—
Lyric Vocal Trio in Pleasing Concert—Denver's "Musical" Mayor**

DENVER, Feb. 10.—The Denver Center American Music Society held another of its delightful dinner-concerts last week. The novelty of the program was the performance of Saint-Saens's Septet for Strings, Piano and Cornet, the only published work, I believe, for this combination of instruments, and one seldom performed. It was excellently played by Dr. Zdenko Dworzak, first violin; Dr. Alfred Seebass, second violin; Fritz Thies, viola; George Harvey, cello; Charles T. West, bass; Hermann Bellstedt, cornet, and Mrs. J. H. Smislaert, piano. Other features of the program were the playing of a Poldoni Etude, the first and second "Arabesque" of Debussy's and Sinding's Allegro Energico, by Mrs. Theresa R. Eeles, a pianist of charm, and the singing of songs of La Forge, Vidal and Campbell-Tipton, by Frederica LaFevre, a soprano of excellent voice. Mrs. Smislaert, in response to an impromptu request, also played the "Walküre," "Fire Music" impressively.

The Lyric Trio, composed of three young women who have attained to perfection of vocal ensemble, gave a concert recently, presenting a program of high quality, both in content and performance. The voices were perfectly blended and balanced, and the enunciation was absolutely distinct. Each member of the trio, as well as Miss Hunter, the pianist, appeared in solo numbers, and there were ten ensemble items.

Denver ought surely to become a musical city. It has a musical mayor, who has just granted trackage privileges, upon certain thoroughfares, to two great railroad systems upon their promise to donate a \$50,000 pipe organ for our big Auditorium. Some unsympathetic persons, with no music in their souls, declare that the privileges granted the railroads in exchange for the organ are worth something like a million dollars. But our aesthetic mayor disdains any consideration of mere money and dreams of beatific music that shall roll from a great organ in free concerts at the city's Auditorium.

J. C. W.

John A. Finnegan, the Irish tenor, soloist at St. Patrick's Cathedral, New York, has just been engaged as one of the soloists for the Spring tour of the Victor Herbert Orchestra. The tour opens on the Monday after Easter and will continue for from six to ten weeks.

ENGLISH TEXTS FOR LAMSON'S RECITAL

**Baritone Employs Translations for
Many of His Songs in Final
Program of Series**

Gardner Lamson gave the final recital of his New York series, with Arthur Rosenstein as accompanist, at Carnegie Lyceum on Thursday afternoon, February 8, before a well-pleased audience. An interesting feature of this third recital was the increasing number of translations in English of the various songs and ballads which were used by the singer. The English versions of Kirchner's "Two Kings" and Schumann's "Belshazzar" were both dignified and dramatic, as delivered by this artist.

Mr. Lamson continued his wise custom of adding verbal program notes to such numbers as needed explanation. His powerful presentation of Amfortas's scene at the end of the first act of "Parsifal" was prefaced by an exposition of the story which put the audience in the proper reverential mood. The artist was equally vivid in the *Mephisto* Serenade from "Faust," with his graphic reproduction of the satanic laughter.

In a short talk the singer announced that he had dropped from the program "Le Chevalier Belle-Etoile," by Holmes, because he had been notified by the French Society of Authors and Composers that he would have to pay a fee for the singing of this song which, he believed, was exorbitant.

"If the singers who make these songs interesting to the American purchasing public," continued Mr. Lamson, "must also pay tribute for the use of the songs, they will have the alternative of singing the music of publishers who are less materialistic and more appreciative." The speaker was heartily applauded at the end of these remarks.

As a fitting close to the recital and the series Mr. Lamson introduced a group of American songs. Of especial interest were two numbers by Ernest Carter, who was in the audience. The first of these was a setting of Kipling's "The Vampire," which was given an illuminative reading by Mr. Lamson. In the other song, "Rosemary," Mr. Carter has provided the singer with a most appealing lyric.

Of the three numbers by Marion Eugenie Bauer the "Coyote Song" was the favorite.

Joseph Hollman, the Dutch 'cellist, recently introduced his new concerto for 'cello at an Albert Hall Sunday Concert in London.

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JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

BOSTON OFFICE:

DELBERT L. LOOMIS, Manager
Room 1001, 120 Boylston Street
Long Distance Telephone
570 Oxford

CHICAGO OFFICE:

CHARLES E. NIXON
Manager
Chicago Musical College Building
624 South Michigan Ave.

EUROPEAN OFFICE:

O. P. JACOB, Manager, Goltzstrasse 24, Berlin W., Germany
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New York, February 17, 1912

JOSEF HOFMANN ON MODERN MUSIC

In an interview in the *New York Times*, Josef Hofmann, the pianist, expressed his views on modern music. Among other things, he said: "It is very difficult to find new concertos. And I am inclined to believe that there is little modern music of much account, always excepting the Russian school."

In a general sort of way one is inclined to sympathize with the pianist in his depreciation of modern music as a whole. At any time in the world's history the output of bad art greatly exceeds the output of what is good, and especially of what is great. But men are striving and achieving to-day as they always have been, and there is little reason to fear that humanity, in the issues of either life or art, is going to the bow-wows. There is considerable justice to be done to the redeeming figures in the world's creative musical activity to-day. It is not condemnation, but discrimination, that is needed. It is more helpful to pick out and name individual composers that one regards as good, or great, and give reasons. To be sure, Mr. Hofmann does single out the Russian school for praise, and in the discriminating manner of which he, as a man of culture, is capable, and he also considers Richard Strauss a great composer, with reservations. But there are high honors due in other quarters.

It is not unnatural that Mr. Hofmann should view the world of modern music through the pianist's eyes, and this may, in some measure, color his judgment. From the standpoint of piano music the modern composer is, in truth, not doing much that is significant—least of all, the Germans, as Mr. Hofmann points out. The present musical world is opera mad, song mad, and orchestra mad, and the strongest conceptions of composers to-day, with certain exceptions, are not going into piano forms. Mr. Hofmann points out Rachmaninoff as an exception in this respect; but there are others in Europe, as well as in America, who are making monumental works in piano forms.

It is certain that the modern creative world of music is an extraordinarily busy one. There probably never was a time which witnessed as great a creative activity in music as the present. The spread of creative endeavor is, in itself, a good thing, and very likely a promise of great things. The trouble is that not a sufficient amount of it is on a high enough creative plane. There is too little that is highly noble and greatly aspirational. There is too much seeking after mere color and effect. The material world of music is being exploited at the expense of the truly creative and formative worlds.

But for the honor of modern progress, and in justice

to the facts, the deprecator of present-day effort should—whether he is personally sympathetic with them or not—point out, aside from the Russians, the achievements of such commanding personalities as Sibelius, Elgar, D'Indy, Humperdinck and such less famous composers as are felt to promise a great future. And one might also name an American or two without blushing.

HARDSHIPS OF THE CRITIC

The poor critic is a sort of man without a country, intellectually speaking. No one seems to have defined his exact status in such a way that it is plainly understood by the generality of men. He suffers much. Not only must he listen to much bad music, but he is roundly cursed for the inexorable necessity of earning his bread by writing about it.

A writer in the *Musical Standard* is the latest to denounce him. In the article the critic is called a "malignant growth, an intellectual cancer, an impertinent agent between the soul that gives and the soul that receives, a crier of stinking fish," and many more things of a similar pleasant nature.

Without going into the niceties of the philosophy of criticism, it may be pointed out that there is a place in the world for the man who loves and appreciates music above all else, who would ally his life with the cause of music and musical progress, but who has no creative gift in the art. The world has decided that it cannot exist without persons who write about music. They are truly agents between the "soul that gives and the soul that receives," though whether they are impertinent or not rests with themselves. They are the means of communication of musical news and thought between all parts of the world. Without them the progress of music would go back to the primitive conditions of life when the world was without mail or telegraph service, or newspapers; when news and ideas traveled only by the slow and dubious route of hearsay. To conduct the musical world without the critic would be like conducting the political world without the journalist.

It is true, the proper place of the critic between the functions of reporter and thinker may not be, probably has not been, precisely found. Between these functions lies an important service to the public, or a service which can be made important by a critic who goes at his occupation in the right manner. From time to time someone breaks into print with an assertion of the utter uselessness and superfluity of the critic. Sometimes, though far less often, the opposite point of view is taken, and the scope of his influence is overstated.

Both extremes are ridiculous. The critic having a high and intelligent sense of his mission, has a valuable place to fill, and which can be made even a noble one. If the critic too often falls below any such standard or ideal of his vocation, such a condition bears no testimony against the value of the critical and journalistic function of the musical world, but reveals merely a deplorable degeneracy in the practice of criticism.

A METEORIC OPERA NIGHT

Whoever thought of the brilliant idea of giving "Rigoletto" at the Metropolitan Opera House in New York on February 6, with Tetrassini, Homer, Caruso, Renaud and Rothier in the cast, hit the psychological target in the bull's-eye. Crowds long unknown to opera swarmed and blocked Broadway for a considerable distance. It was not a subscription night, and all the tickets for the house had been placed on sale. No such phenomenon has occurred within at least five years.

What took this unwonted crowd to the opera? The New York daily press took presumably the true view of it—that it was due to an all-star cast such as was heard frequently in the good old days of opera; and in particular, because Tetrassini and Caruso, who last appeared together a number of years ago in Europe before either of them became famous, were now to appear together in the same performance. In other words, the crowd was brought out by names—names, to be sure, of singers whose voices that same crowd, for the most part, had heard with delight on many previous occasions.

This exceptional phenomenon bespeaks, on the part of the extra crowd, no latent reserve of musical intelligence which, without further education at least, could be turned to the more permanent and substantial support of opera. This force of public enthusiasm, set loose, could not be directed to the advantage of the production of new operas, and thus be made to advance broadly our operatic evolution. It would pale and wither at the thought of expending itself upon the advancement of good and progressive operatic production in general, as contrasted with the phenomenal glamor of such a meteoric night as the one in question.

With no derogation whatsoever to the great and world-famous artists who participated in the "Rigoletto" performance, this particular explosion of fervor can only be regarded as froth—the Broadway love of brilliancy and excitement. Let the Metropolitan Opera Company set Tetrassini and Caruso to work steadily in the introduction of new operas for the sake of artistic progress, operas presenting new and not fully understood phases of music and music drama, and it is safe to say that the recent phenomenon would not be continued in any such extraordinary degree. This is not to say that the crowd had any special desire to hear "Rigoletto," but every one knew that there would be nothing of experiment about it, that it was an old war-horse, an excellent vehicle for revealing the sheer vocal powers of the favorites. There was no question but that every one who could pretend to even the faintest glimmerings of operatic interest must go out for it. The event, striking as it was, is to be regarded, in art, as one would regard a meteoric shower in nature, an accident, an exceptional occasion.

Alfred Metzger, of the *Pacific Coast Musical Review*, says that Beethoven, unlike Mozart, was not a master at the age of twenty or earlier.

Beethoven wrote the Egmont Overture at the age of nineteen.

Kubelik has started to begin to retire.

PERSONALITIES



Introducing David Bispham

Not long ago David Bispham, America's noted baritone, met his old teacher of singing, William Shakespeare, of London, in California. A newspaper man who overheard their greeting reports it as follows: Shakespeare—"My word, David, you are younger than ever." Bispham—"Merely a harmonic sequence of a consonance of the æsthetic and the physical."

Vogt—Dr. A. S. Vogt, the conductor of the Mendelssohn Choir of Toronto, which is to give concerts in New York and Boston later in the month, has decided to take a year's vacation in Europe after the close of the present season. He and Mrs. Vogt, with their daughter and their son, who is a student at Harvard, plan to sail in May and spend the ensuing twelvemonth principally in Berlin and Paris. His famous chorus will be temporarily disbanded.

Gerhardt—It is said that one of the reasons which induced Elena Gerhardt, the *lieder* singer, to cross the Atlantic, was her great desire to play the American game of poker in the land of its origin. There are few things she likes better than a hard battle with expert players. American experts declare that they have never seen a woman who plays with so much skill and aptitude for the Yankee system of "bluffing."

Henschel—Georg Henschel will most probably accept the flattering offers which have been made to him to visit South Africa during this coming Summer. As South Africa has only a few cities large enough to support prominent artists, the tour will of necessity be a brief one, and will not in any way interfere with his plans to revisit America in the early Fall.

Martin—Riccardo Martin, the Metropolitan Opera tenor, heard Walter Damrosch play seven scenes from his opera, "Cyano de Bergerac," the other day and considered it "very charming music and absolutely suited to the subject in hand." The libretto for this opera, by the way, is the work of W. J. Henderson, the critic of the *New York Sun*.

Spencer—Janet Spencer, the American contralto, is the proud possessor of the first prize of the season as the winner of the bobsled race at St. Moritz, Switzerland. Miss Spencer is spending the Winter in London.

Farrar—Geraldine Farrar, of the Metropolitan Opera House, has decided that she is tired of hotel life and wants to keep house. Consequently she has removed her goods and chattels from the Hotel Knickerbocker, where she has resided for several seasons, to a house at No. 220 Madison Avenue, where, of course, her parents, Mr. and Mrs. Sidney Farrar, accompany her.



BEHIND THE CURTAIN

When "Pagliacci" Halted a Cab in Naples—
An Unmusical Bishop and a Witty Painter
—Marc Lagen as a Composer

DR. MARAFIOTI, famous as a throat specialist, is also famous for his ability in telling a story. Last week I cornered him at the reception given by Mme. Valeri in honor of Mr. Bonci, and while we were talking about the daily papers and their critics he started out with: "Oh, yes, that reminds me of Emilie Frances Bauer, the critic of the *Evening Mail*, who made a short trip to Naples last Summer. You know, her knowledge of Italian is very



Florencio Constantino Making Phonograph Records, According to Viafora

limited, but it seems that one word which had impressed itself particularly on her mind was *sempre*, meaning 'always.' When in Naples she took one of the rickety vehicles called *carosse* and made a motion to the cabby to drive on through the city. From time to time the cabby would turn around for further directions and Miss Bauer would motion him to go on, saying '*sempre, sempre*.' Finally she was tired of riding, but no matter how she racked her brain she could not find a word in her Italian repertoire to make the cabby stop. Curiously enough it did not occur to her that she might simply give the address of her hotel. She was bent on finding the Italian word for 'stop' or 'enough.' Meantime cabby drove on and on. Finally, in sheer desperation, our critic thought of the end of the last act of 'Pagliacci' and grabbing the cabby by the arm she shouted 'La Comedia è finita!'

AT the same reception a sententious bit of wisdom was delivered by a young lady as precocious as she is pretty, one of the pupils of Mme. Valeri, who sang beautifully that night, and who delivered an extemporaneous speech which showed a decided amount of brains and self-possession. I don't believe she is any older than seventeen. She received many, many compliments and at all times had a host of admirers about her. When I came to her to gather an innocent little bit of news she said quickly: "Are you also going to pay me compliments—you know I don't believe any of them, because no man is sincere." To hear a truth like that from a seventeen-year-old girl is rather extraordinary, don't you think?

BISHOP VINCENT, who is best known to the American public as the founder of Chautauqua, is not an expert in music. In fact, he knows very little about it. Frank Croton, the famous basso, tells this on the good Bishop.

On Sundays, concerts of sacred music are usually given at Chautauqua. Shortly before the beginning of one of these concerts Bishop Vincent entered the hall from

underneath the amphitheater while the musicians were tuning up.

"What is all this noise and fuss?" the bishop questioned. The assistant manager who happened to be at hand explained: "These are the musicians who are tuning their instruments."

"But," said the bishop, "why do they have to tune their instruments before the concert begins? Why couldn't they do that on Saturdays?"

EDMUND RUSSELL, the painter, is not only an intelligent and intellectual man, but a man whose versatility makes conversation with him a delight. The other day we were talking about Cavalieri and I was amazed to see how the most insignificant details of her personality had impressed themselves on his mind.

"I was once asked," he said, "if anything in particular in Lina Cavalieri's bearing seemed to me to be more characteristic than anything else. I answered that the one thing which I thought particularly graceful about her was her way of running. Whether she starts running across the stage or trips lightly across a drawing-room or the way she raises herself on her toes to peep into a vase—it all reminds me exactly of the ways in which a small child would do it."

"Oh, yes," my friend replied, "a little child who has had a mighty good time."

MR. RUSSELL'S fine sarcasm came to light when he spoke of a visit which he paid recently to Mme. Mathilde Marchesi, in Paris. It was at an afternoon tea at which several friends of the celebrated vocal teacher had gathered, and they were all listening to Mme. Marchesi's dictatorial utterances about women's rights. Mr. Russell pulled down his cuffs, pulled out a pencil and made a few notes on his cuffs. Mme. Marchesi saw the movement and said: "What are you doing there, my friend?"

"Well," said Mr. Russell, "I am just taking a few notes, and then I will go forth into the world and say that I am a pupil of Mme. Marchesi."

Which any one who knows how many thousands of unauthorized pupils of Mme. Marchesi run wild through the world ought to be able to appreciate.

EDMUNDO RAJOLA, the publisher of an Italian humorous weekly in New York, *Il Signor Colono*, has just sold his newspaper. Rajola has many friends among the best element of the Italian colony and among artists and musical people in general. I understand that he has received \$50,000 for his paper and that he is going to spend it in Monte Carlo.

I HEARD a good story on Marc Lagen the other day. Several years ago, when Lagen was director of St. John's Choir in Lafayette he had a slight ambition to become a composer. He wrote a sacred song (think of it!), a setting to "Thy will be done." He wanted to test the new composition and so had his soprano sing it one bright Sunday morning. After the service Lagen asked one of the deacons how he liked the solo. "Splendid," said the deacon, "splendid. Who wrote the music?" "It's mine," replied Lagen. "I always did like that melody," said the deacon, "but I never knew before who wrote it." LUDWIG WIELICH.

OLD EVILS AT THE OPERA

The Constant Chatter and the Stampede for Exit Before the Curtain Falls

"Two things marred the enjoyment of the evening, as they have marred the enjoyment of many previous evenings this season, the chatter of the audience throughout the performance and the stampede for the exits before the curtain falls," writes Sylvester Rawling of the New York *Evening World* regarding a recent performance at the Metropolitan Opera House. "These evils are assuming such proportions that all true opera-lovers are incensed. Being modest, well-bred persons, they feel impotent to protect themselves against either outrage. It is not easy for

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A firelight musicale was given by Margaret Anderton, the pianist, assisted by Frederick Hastings, baritone, on Friday afternoon of last week, at the New York residence of Mrs. James Parrish Lee. Dimmed lights and glowing fires created the proper atmosphere for the spirit of reverie into which the artists led their audience.

Miss Anderton prefaced her selections with interesting explanatory details which fitted into the scheme of the recital. Before her playing of a Norwegian dance of Grieg she recited a passage from a novel of Björnstjerne-Björnson, the Norwegian author, which described just such a dance.

The thirteenth Rhapsody of Liszt was interpreted in the form of a dream by Miss Anderton, with a quaint love story of an Austrian girl and a Hungarian gypsy, each incident being accompanied by a certain theme on the piano. The pianist then played the whole rhapsody with the suggestion that each auditor dream her own dream. Chopin's "Revolutionary" Etude was supplemented by an account of the manner in which it had been written.

Mr. Hastings sang a group of songs in German, of which Grieg's "Ich liebe dich" was most effective. The singer made a pleasing impression in an English group, which included Gena Branscombe's "Indian Love Song," "Krishna," the first performance of Edith Simonds's "The Anthem of the Sea" and "The Nightingale has a Lyre of Gold," by Whelpley, which had to be repeated.

American Soprano Pleases Milan

MILAN, Feb. 10.—Pearl Andrews, the American soprano, made her first appearance here in "Trovatore" recently, and her success was complete. Miss Andrews had been engaged on short notice and was compelled to go on without a single rehearsal, but her singing of the rôle of *Leonora* was nothing short of remarkable. She was received enthusiastically and many times recalled.

the management to help. For any individual to walk up his aisle, find an usher and demand that the offending person or persons be compelled to keep quiet takes courage. The writer would suggest an appeal to the standees. They are the only independent supporters of opera. Every one of them pays a dollar and a half for the privilege of standing from three to four hours, squeezed, jammed and trodden upon, to hear music. If they will exercise vigorously and pertinently the privilege of hissing the offenders, the rest of the house will soon get relief.

"There is a precedent. In the early days of the seven years of German opera the box holders, indifferent to it, were used to laugh and chatter at will. But the occupants of the orchestra stalls, then real music lovers, revolted and by their hisses and shouts against the offenders—sometimes naming the box in which they sat—put an absolute stop to it. Not the box holders now, who, at least, are well-mannered, but the people in the orchestra, able and anxious to pay six dollars a seat, are the offenders. Can't they be suppressed? Shall the manners of the subway in rush hours continue to prevail in what we are taught to believe is the most important opera house in the world?"

Unable to Find Substitute for "Star Spangled Banner"

CHICAGO, Feb. 8.—The Board of Education here, after having read several thousand songs, in an effort to find a substitute for "The Star Spangled Banner" as a patriotic song for use in the public schools, has announced that no song of sufficient worth to be given a place as a national anthem had been received. The announcement was made by Dr. J. B. McFatrigh, president of the board, who advocated the teaching of "The Star Spangled Banner" more widely and suggested that school children should sing it at least twice a day.

Willy Hess, the Boston Symphony's former concertmaster, and his Trio associates, Georg Schumann, pianist, and Hugo Decheurt, cellist, have found a large public for their chamber music concerts in Berlin.

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MUSIC AS PART OF GENERAL UNIVERSITY TRAINING

[Richard Aldrich in the New York Times]

THE musical departments of the American universities that have established them as part of their educational curriculum appear to be gaining in usefulness and popularity. The department at Harvard, which was the first established in this country to make music a regular subject of university study, has grown to such a point as to embarrass greatly its teachers and students by the lack of proper accommodations for its classes; and a movement is now on foot to provide a special building for the department. A graduate who wishes to remain anonymous for the present has promised a gift of \$80,000 for the erection of such a building. The university authorities, however, warned by experiences of the past, have agreed to accept the gift and erect the building only on condition that a maintenance fund of \$50,000 be subscribed; and subscriptions to this fund are now being raised from graduates who are interested in the musical work of the university.

The growth of the musical activities at Harvard that have brought about the need for such a building is an interesting fact. Within the last fifteen years the number of those who have chosen music as one of the elective courses leading to the Bachelor's degree, and higher degrees, has more than quadrupled. There are now always more than 200 students in its courses, and in one recent year there were 275. There are now five assistant professors and instructors in the department; and its teaching is offered in eleven courses, though these courses are not all given in the same years.

In addition to providing accommodation for the regular courses given as a part of the university curriculum, it is proposed to make the new building a centre for all the musical activities of the university, which are many. There are the student orchestra, called the Pierian Sodality, an ancient organization that is one of the old landmarks of Harvard undergraduate life; the Glee Club, and the Musical Club. There are also many concerts and recitals given under the auspices of the university by organizations from the outside which complement the work done in a purely academic direction. These will all be provided for in the proposed new building, which will have a concert hall with a seating capacity of about 525, a large stage, and an organ loft. The academic work will be carried on in a number of small classrooms and one large lecture room. There will also be a room for a special musical library.

Such an elaborate provision implies a large amount of work to be taken care of and housed, and it is not without interest to observe the form which this work in music assumes in a university such as Harvard. It is divided into two kinds: first, that which gives a purely technical training, intended to provide students with the nec-

essary equipment to become teachers and composers. Second, that which treats of the historical, literary, and aesthetic side of music, meant for the vastly larger number who wish to acquire an appreciation of the art and to become more fully acquainted with the works of musical literature, with the history of the art, the characteristics of its great masters and their influence, the various movements and currents of influence that have carried forward the development of music. What the university does not do is to give instruction in the playing of musical instruments or in vocal culture; and yet it officially recognizes the necessity of a certain amount of capacity in this direction.

There may be serious question as to the advisability of a university attempting to provide the technical training for those who wish to become composers by profession. The training for this profession is so arduous, the devotion of the composer to his art necessarily so complete, that the varied interests demanded by a university of its students in giving them a "liberal education" seriously interfere. The composer finds it necessary to be well started on his way as a musician considerably before the age at which students claim admission to a college. He finds it necessary to concentrate his attention entirely upon his professional and technical studies, and has no time for the diversity of training in other lines that a college properly imposes upon its students.

It is nevertheless true that universities have sent out composers who have achieved distinction and have reflected credit upon their Alma Maters.

But of greater importance than the attempt to produce American composers is the attempt to produce cultivated, intelligent, sympathetic, thoroughly informed, discriminating music lovers. It has been said that a man of really liberal education ought to be as much ashamed to confess ignorance of Beethoven or Schumann—their works, their significance, who they were and what they stood for—as of Shakespeare or Keats. And especially is it proper for the one who has taste and love for music to develop his taste and love through knowledge, through systematic study under the guidance of inspiring teachers; and to make them a part of his culture. As has rightly been said, there is a scholarship in these things as well as in book-lore, and it is right that a university should devote a proper portion of its efforts to exploiting and expounding this side of scholarship.

The subject is no longer new, and most of the greater universities have shown by their intelligent and liberal treatment of the study of music that there is scarcely more need of argument. Yet it is good that the significance of music in the curriculum of such a place as Harvard should be emphasized by the announcement that comes from Cambridge of this pressing need. A new building for wide and closely interrelated musical activities, clustered around the official musical department of the university, is a concrete exhibition, a proof that much is stirring and that a wide influence is exerted by the musical department in the scheme of liberal culture.

Henry L. Gideon in Boston Opera Club Concert

Boston, Feb. 5.—An interesting concert was given by the Opera Club of the Music School Settlement on February 1 before a large number of members and friends. This is the first opera club formed in this city for the advancement of the study of opera. Henry L. Gideon was the originator of the movement. Selections from "Faust" were played by Mr. Gideon and numbers from other operas were given by members. This is the third year of the club, and many enthusiastic students of opera are numbered among its members. A. E.

Philadelphia Soloists with Atlantic City Band

ATLANTIC CITY, Feb. 5.—Elsie North, soprano, and Joseph S. McGlynn, tenor, two of Philadelphia's well-known singers, were the soloists with Vassela's Band at its recent concert on the Steel Pier, and were received with much favor by a large audience. Miss North, whose flexible coloratura voice has been heard with the Phila-

delphia Operatic Society in several leading rôles, sang the "Provençal Song," of Dell' Acqua, and, as an encore, "The Lass With a Delicate Air," while Mr. McGlynn's admirable rendering of "Cielo e Mar," from "La Gioconda," brought enthusiastic demands for another number, his response being "Love's Sorrow," by Shelley. Miss North and Mr. McGlynn also were heard in the duets, "My Heart Greets the Morn," by Thomas, and Ardit's "A Night in Venice," which was given as an encore. A. L. T.

Stojowski Appearance Postponed

According to announcement by M. H. Hanson the first engagement of Sigismond Stojowski, the pianist, at the Concert Hall of the MacDowell Club, of New York, for February 5, has been postponed to February 26, and the third concert will now take place on March 25.

Yolando Merö has been championing Tchaikowsky's G Major Concerto on her European tour.

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DENVER'S OWN OPERA SUNG BY DENVER'S OWN SINGERS

Two Serious Works and a Frothy Operetta by Henry Houseley Given Performance That Discloses Many Merits—Poetic Librettos by Wife of Composer Based on Greek Mythology

DENVER, Jan. 31.—Although Denver may not yet be "on the map" as viewed by the grand opera producers of America, it was demonstrated last evening that our own resources are equal to both creating and producing a very creditable opera.

At El Jebel Theater, before a distinctly musical audience, two one-act serious operas and a frothy operetta, all three composed by Henry Houseley, of Denver, were produced under his personal direction. The works were entitled "Pygmalion and Galatea," "Narcissus and Echo" and "Love and Whist." For the first two works Mrs. S. Frances Houseley, wife of the composer, wrote the charmingly lyric librettos.

The characters in the first-named opera are *Pygmalion* (baritone), the sculptor, and *Galatea* (soprano), the statue of his creation. A concealed male chorus is effectively employed, and, in the opera as originally written, the prologue, delivered last night by a reader, is sung by a Greek chorus. A rather elaborate overture for orchestras is followed by the prologue, in which the plot is explained. Here is a condensed synopsis:

Pygmalion had made a statue of *Galatea*, but would not part with it, and in course of time became so enamored of the marble image that he besought *Aphrodite* to give the statue life. One day, after refusing to join his former boon companions, who were parading and feasting in honor of one of the minor deities, he made a last impassioned appeal to the goddess, who granted his request. The statue lived for "one brief hour," but to his grief and horror, turned again to stone.

From every point of view it seems to me that the work is well worthy of inclusion in the repertoire of one of our big opera companies. Its story is poetic and possessed of dramatic interest; it has sufficient mood contrast, and the music is grateful to both singers and auditors.

Naturally the performance last evening did not realize the full possibilities of this work. A singing actor of big talent and mature art would be required to portray the love-crazed *Pygmalion* effectively. Louis Reilly, the young baritone, who appeared in the part last evening, brought to the task great earnestness and a voice of good quality, but a lack of poise in action and the constant use of an unfocused tone that did not "carry," prevented him from re-



Scene from "Narcissus and Echo," an Operatic "Intermezzo," by Henry Houseley. Zella Cole (Above), as "Echo," and Bessie Fox Davis, as "Narcissus"

vealing either the dramatic or the vocal strength of the rôle. Mrs. Lucille Roessing Griffey, whose rare gifts as a concert singer have made her a prime favorite with our public, in the less emotional part of *Galatea*, gave a presentation, both vocally and histrionically, that measured well up to the professional opera standard. The small orchestra (only strings and piano) was another handicap in realizing the full possibilities of the opera. With singing actors of the first rank and a full orchestra, "Pygmalion and Galatea" would assuredly prove a delightful short opera for a double bill.

"Narcissus and Echo"

Mr. Houseley calls "Narcissus and Echo" an *intermezzo*. Here is its story:

Narcissus, a vain, handsome young hunter, had long been the lover of the nymph *Echo*. His love becoming cool, she complained to *Aphrodite*, who punished him by inducing him to fall in love with his own reflection, which he saw in every pool and stream in the forest. In vain he tried to induce the fancied naiad to leave the water. Day after day he lay beside the pools in the woodland glades, till at length he died. The Olympian deities were not always unanimous, and some of them condemned *Echo* for her want of pride in ever seeking *Narcissus*; for losing her personality, and thereby becoming "naught but a voice," as we now hear her, haunting the hills and glens.

The rising of the curtain discloses *Narcissus* bending over the pool, vainly trying to induce his water-sprite to come to him. He falls asleep and wood nymphs dance about him, waving flower garlands. *Echo* appears and wakes the sleeping *Narcissus* in a final effort to regain his interest. He drives her away and sinks again to sleep—this time the sleep of death. The wood nymphs return, deliver the curse of the gods upon *Echo*, and cover the body of *Narcissus* with their garlands.

Aside from the dance of the wood nymphs—a very pretty feature, by the way—there is little action in this fanciful work. *Narcissus* reclines beside the pool from first to last, and *Echo* appears but twice. The whole scheme of the work is subjective and suggestive. Yet there is charming atmosphere in both legend and music. The stage setting was winningly pretty last night, and might easily be made very beautiful in an elaborate production. Mrs.

Bessie Fox Davis (contralto) was the *Narcissus* and Zella Cole (soprano) the *Echo*. Both were effective. Mrs. Fred J. Houseley read the prologue impressively.

From a musical standpoint "Love and Whist" requires no elaborate consideration. It jingles merrily enough and so serves its amusing purposes. A spirited performance was given by Adelaide Winthrop Wolcott, a petite soprano, who was a charming *ingénue*; Mrs. Griffey, who as a French maid displayed a rare comedy gift; Mrs. Davis, who was a delightful society matron with a passion for whist; Frank W. Farmer, the popular local tenor, who played a clever serio-comic part to the French maid of Mrs. Griffey, and Mr. Reilly, who, as an English officer, contributed a delightfully droll character sketch.

Mr. Houseley's opera evening attracted an audience that included practically our entire active musical colony.

An Estimate by Cadman

Charles Wakefield Cadman, the eminent composer, who now makes his residence in Denver, has consented to contribute an estimate of Mr. Houseley's work to *MUSICAL AMERICA*. Says Mr. Cadman, in part: "While 'Pygmalion and Galatea' is not modern in tendency, the score is yet free from academic idiosyncrasies. It has a wide and full sweep of melody. So far as the writer is able to judge, Mr. Houseley is uninfluenced by any single 'school' or method, and while the music is not sensationally original, it is new enough to please the ear of any musician, and surely it finds a ready response with the layman. This fact was strongly demonstrated when at the close of a lovely duet the audience broke forth in vociferous appreciation. The applause was well merited, too, for it was spontaneous and compelling. Mr. Houseley reaches certain moments of dramatic power in the score, although the reposeful moments predominate. 'Narcissus and Echo,' which the composer labels an 'intermezzo,' is somewhat shorter than the former work. While the same characteristics are analogous in each score, one finds a more modern spirit in the latter, doubtless accounted for by the fact that Mr. Houseley wrote 'Pygmalion and Gala-

tea' several years ago, while 'Narcissus and Echo' is fresh from his pen. Mr. Houseley has brought forth vivid woodland touches in the latter, and a spontaneity of melodic matter. Although the sweet sadness of the old Greek tale does not permit of joyful exuberance in music interpretation, the interpreter has managed to include some happy intervals, thus relieving monotony. Mr. Houseley must be liberally commended for his writing of 'singable' and 'vocal' lines for his characters. Mrs. Houseley's librettos are very poetic." J. C. W.

Composer Foerster Has Whole Program to Himself

An enjoyable program of compositions of Adolph M. Foerster, the Pittsburgh composer, was given in New York recently. Mr. Foerster, who stands in the front rank of contemporary composers in this country, has written for almost every instrument and for all combinations of instruments. The program presented W. L. Mayer, organist, who played "Epigram," op. 77; Mary Cunningham, who sang "Little Wild Rose," "A Wondrous Thing," "Calm Be Thy Sleep," "After the Revel," "Nights of Music," "I Love Thee," "At Night" and "An Evening Song," all with the composer at the piano and creating a profound impression. Sarah E. Taylor played a Sonnet, op. 13, for piano; Mae Dowling, a Prelude, op. 38, and a Nocturne, op. 7, and Dallmeyer Russell a Waltz and Intermezzo, op. 46, and "Exultation," op. 37. Two solos for cello, "Devotion," and a Cavatina, still in manuscript, were played by C. H. W. Ruhe; a "Novelette," op. 36, for violin, by John Gernert, while the two latter and the composer joined in a performance of the Larghetto from the Trio, op. 29.

Says Lhévinne "Presses the Music Out of the Keys"

An admirer of Josef Lhévinne was so captivated by the Russian pianist's playing in Carnegie Hall last Tuesday afternoon that she has written Loudon Charlton, Mr. Lhévinne's manager, as follows:

"The concert throughout was a treat and a delight. Most pianists fail to please me because they don't let me—or don't make me—forget that the piano is a percussion instrument. Lhévinne has the magic to do so. He plays in such a manner that it seems as if he pressed the music out of the keys—which to me is the desired goal of piano-playing. Seldom can I recall an afternoon of greater pleasure."

The Fashion in Opera

[W. J. Henderson in New York Sun]

It is indisputably true that German opera is not fashionable, but no one can give a good explanation of this condition. Why for instance should it be regarded as a more "swell" thing to listen to "Lucia" than it is to listen to "Lohengrin"? There is absolutely no reason conceivable except that the celebrated coloratura sopranos who are called upon to carol the blithe woes of Donizetti's heroine get much more per night than those who are needed to express the sorrowful sentiments of *Elsa*. Can it be possible that opera is fashionable according to the salaries of the chief singers? Or shall we not rather believe that the chief singers in operas of the "Lucia" type get their thousands per night because the music is fashionable?

Charles M. Widor's new "Symphonie Antique," recently introduced at the Colonne Concerts, Paris, has not met with general approval, despite the technical skill it reveals.

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FROM "MUSICAL AMERICA" READERS

The Spalding Case

To the Editor of MUSICAL AMERICA:

Allow me to heartily congratulate you upon the position which your paper has taken in the controversy with Mr. Spalding. I have perused the articles in the news and editorial columns, and it is refreshing to learn that your sheet cannot be biased even by a generous advertising account.

As a professional musician, critic and local manager of concerts of the better class I have learned that the chief cause for the lack of interest in concerts is that the public has been so often deceived by the exploitation of mediocre artists that it refuses to take chances on anything short of celebrities.

Every little "artist" can furnish press notices filled with superlatives, but very few of the artists of this type ever have the chance of a return engagement. The closer that managers and advertisers stick to the truth concerning the merits and attainments of artists the sooner will public confidence be restored, and the concert business will improve accordingly.

The trouble is that music is not an exact science and standards vary. I hope to see the day when an artist will be rated much in the manner of the commercial rating agencies—according to the number and importance of his filled engagements and his box-office ability. And I also trust that the time will soon come when, with legitimate advertising, an artist may be frankly told that he is worth no more than he is able to draw at the box-office. Opinions may differ in this respect, but with such evidence at hand local managers would be in a position to advertise the facts in connection with their concerts and eliminate the fiction which is now necessary. This appears to me to be the "safe and sane" policy applied to music.

With renewed congratulations upon your position as recently outlined I am,

Cordially and respectfully,

ERNEST H. CROSBY.

Feb. 6, 1912.

No. 1829 W. Grace street,
Richmond, Va.

The Indian and American Music

To the Editor of MUSICAL AMERICA:

Charles Wakefield Cadman's exceedingly interesting letter on the relationship of Indian music to American composition in your issue of January 27, and that of Willard Patten in the previous issue seem to call for a postscript to my original note, though Mr. Cadman anticipates much that I would have said in reply to Mr. Patten.

I suppose it was by my use of the phrase "climate and environment" that I gave both of these gentlemen the impression that I looked at the matter from a purely physical standpoint. Indeed, I think that the physical influences must already have had real and important results. It is generally realized that we are very different from the present residents of any of the lands from which our ancestors came. We are told that the children of immigrants conceived and born in America differ from their parents in significant ways—skull measurements in particular showing important alterations—and in the case of those of us who have had from two to three centuries of racial experience of this continent I fancy there is pretty complete Americanization.

I anticipate the objection that this is not Indianization, and agree. My suggestion is not that American composers will write Indian music, except for special

purposes, but that American music must have some important Indianesque characteristics. Which characteristics I think must result partly from the effect upon American character of the American climate and the close contact of our pioneer forefathers with American Nature. But this is certainly not the whole story. Music, the most subtly psychological of the arts, is surely more susceptible to psychological than to physical influences. Moreover, while we have doubtless acquired some of the Indian's traits of character, our daily life and his are, of course, about as different as possible.

What Mr. Cadman says of the psychic qualities of the Indian is very interesting in its bearing upon the present question. Still more so his account of Miss Alice Fletcher's talk with Dr. Dvorak regarding the conditions under which the New World Symphony was composed, and of the composer's explanation that its character was the result of the influence of "the spirit of the Iowa soil." Dr. Bucke, if I remember rightly, gave the name of "cosmic sense" or "cosmic consciousness" to the faculty underlying Walt Whitman's rapport with Nature and natural forces. I should expect this faculty to be practically always coexistent with the creative art impulse—particularly in music. And anyhow a new side of nature—a new nature spirit—should react more quickly upon the artistic imagination than upon any other side of the human mind. Perhaps it is thus that the "Spirit that formed this scene" has influenced similarly the accents of the Indian singer and those of his white successor.

FREDERIC AYRES.

Colorado Springs, Col., Jan. 30, 1912.

The Tremolo Is Condemned in Italy, Also

To the Editor of MUSICAL AMERICA:

In the interview with me, published in your issue of January 20, there is an error which I would like to correct. I suppose that the interviewer simply misinterpreted my thought when he says: "Of course, there are differences between the voices here and in my own country. Here the people regard the tremolo as a great fault. In Italy a voice that does not vibrate somewhat is regarded with more or less disdain."

Just as in the United States, the tremolo is considered in my country, that is in Italy, a serious defect for a singer, and another thing which does not please in our country is a voice which does not possess that natural vibration which every Italian voice has, including our great Caruso, that vibration without which the human voice cannot express the warmth and the sentiment which are characteristic of the Latin race, and which please everywhere in the universe. That vibration, however, must not exceed the right measure, because otherwise it becomes a tremolo, and this is condemned in our country just as much as in America.

Therefore, what the wise teacher must do when he trains an American voice which by nature is most beautiful, but somewhat cold, is to give this voice the warmth and the right kind of vibration, and thus produce a voice that is perfect. I can speak with authority on this subject, as I have had experience with the many American pupils who have come to me for tuition. Faithfully yours,

F. TANARA.

A new symphonic poem entitled "Lucifer," by Albert Noelte, had a first hearing recently at Baden-Baden.

OPERA BY LOS ANGELES MAN

Prof. Lucchesi's Work Said to Be of Rare Beauty—May Be Heard Soon

LOS ANGELES, Feb. 8.—"Madame de Pompadour," an opera composed by Professor Richard Lucchesi, of this city, has been heard by Maestro Polacco, conductor of the Henry W. Savage production of "The Girl of the Golden West," and who is a Wagnerian director of note. Signor Polacco pronounces the new opera a work of rare beauty. Other eminent critics and operatic directors who have heard Prof. Lucchesi's opera have also praised it.

Maestro Polacco has expressed his willingness to direct a production of "Madame de Pompadour," and plans to bring it to the attention of Henry W. Savage so that it may be brought before the public in the near future. The opera is said to be of a decidedly Wagnerian strain, but in it are many passages of melodious beauty, while the orchestration is in line with the best work of present-day composers. Professor Lucchesi is a native of Italy, and has lived in San Francisco and Los Angeles for the last thirty-five years.

KUBELIK NOT TO RETIRE

But This Will Be His Last American Tour, Says Violinist

When Jan Kubelik arrived in New York last week he laughingly denied that he contemplated retiring from the concert field. He admitted that tours, like the one he has just completed, which took him from one end of the country to the other, in 120 recitals, were too long and that he would never again travel to such an extent, but as for retiring, never.

"As long as I am able to play," he said, "I shall certainly appear in public."

The famous violinist went on to say that it was doubtful if he would ever return to this country, as it took too much time and preparation and that he could do as well in Europe as in America. Kubelik said he had invested something like \$80,000 in land in this country, mostly in Canada, and that he is now negotiating for property in Oakland, Cal., involving about \$55,000. In this he said he differed from most artists, who take all the money they make on concert tours here out of the country.

Flonzaley Quartet in Eighty Concerts

More than eighty engagements will have been played in America this season by the Flonzaley Quartet before that remarkable chamber-music organization returns to Europe in the Spring. From Maine to California the tour extends, while it includes many points in the Northwest that have not yet been visited by the Flonzaleys. The last of the subscription series of three Carnegie Lyceum concerts in New York is scheduled for Monday evening, February 26, when the program will include: Mozart, Quartet in D Major, No. 2; Beethoven, Quartet in F Minor, op. 95; and Glazounow, "Interludium" in modo antico, and Scherzo from Quartet in A Minor, op. 94.

Emmy Destinn to Create Rôle in New Strauss Opera

The title rôle of Richard Strauss's new opera, "Ariadne at Naxos," which is to be produced in Stuttgart on October 7, will be created by Emmy Destinn. Miss Destinn cabled last week her willingness to appear in the opera. She will also sing Minnie in a Paris production of "The Girl of the Golden West," with Caruso, following the close of the Metropolitan season.

TWO WAGNER LETTERS IN A NEW YORK COLLECTION

Gift to Institute of Musical Art—Mendelssohn, Brahms, Liszt and Others Also Represented

The Institute of Musical Art, New York, has received from August Lewis a valuable collection of manuscript letters, written by some of the great composers. Frank Damosch, the head of the institute, intends to exhibit one of these relics to the students each week, so that they will not be confused with a multiplicity of detail. Along with each letter the student will have the use of a copy of the original words, accompanied by a translation and biographical data concerning each writer.

The most interesting and valuable item in the collection is a criticism written by Wagner on the first performance of Bellini's opera, "Norma," in Königsberg, on March 8, 1837. Though the article is not signed, it bears the unmistakable marks of Wagner's handwriting, and no doubt fell into the hands of the antiquarians through the publishers of the periodical for which it was written. Glasenapp refers to this article in his biography of the master, even mentioning the opening lines.

A second addition to the memorabilia of Wagner is a letter written by him to a certain Hauschild, enclosing a small sum for a charity. The great composer expressed a regret that he could not contribute more, and stated that in his financial condition at that time even so small a gift entailed actual sacrifice on his part.

Mendelssohn is represented in the collection by a letter to E. Buxton, Esq., of the London publishing house of Ewer & Company. After thanking the Englishman for kindness, extended during his stay in London, Mendelssohn asks him to make certain changes in the proofs of "Elijah" and closes with the apology, "Pray forgive me!"

There is a letter from Weber to an operatic manager concerning one of the characters in "Der Freischütz," and also in regard to his opera, "Preciosa."

Brahms enthusiasts will be interested in a postcard from the composer to his friend, Edward Hanslick, the critic, in which he invites the latter to accompany him to a performance of the drama, "Faust," at the Bergtheater, Vienna.

Another manuscript is a letter from Schumann to a music dealer, written in 1841. There is also a letter written by Berlioz in Frankfurt during the next year.

Of especial interest, owing to the Liszt centenary, is a letter from that master to the publisher, Kahnt, in answer to a request that he edit an edition of Mendelssohn's "Songs Without Words," with the proper fingering. Liszt declined on the ground that there were too many editions of the Mendelssohn work in preparation at that time. The collection also includes a letter from Adolf Jensen to his publisher and a letter written by Max Bruch.

These manuscripts are a valuable addition to the collection already owned by the Institute of Musical Art, among which are letters from various composers, such as Massenet and Saint-Saëns, and manuscript copies of Brahms's three "Heimweh" songs from his opus 63, which were presented by Georg Henschel.

Song Recital by Gerville-Réache

Mme. Gerville-Réache, the leading contralto of the Chicago-Philadelphia Opera Company, will give a recital at Carnegie Hall Thursday afternoon, March 7. She will then leave for Europe, where she is booked to give several performances at Covent Garden and at the Opéra Comique.

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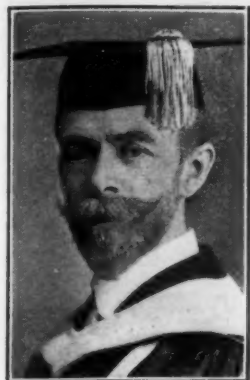
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Organ Study and Organ Programs as Dr. William C. Carl Views Them

NEVER has the American organist come before the general public so prominently as at the present time, nor has the organ recital been so universally appreciated. With this change in musical conditions, due to the serious work of a number of conscientious and serious men, who have devoted a large part of their time to the instruction of young organists, the question of organ study, of program making for recital work and kindred subjects have come to the fore.



Dr. Wm. C. Carl

On these matters Dr. William C. Carl, the eminent organist and teacher, the most ardent American disciple of Alexandre Guilmant, discoursed in his library to a representative of MUSICAL AMERICA the other day. Dr. Carl possesses one of the most complete libraries of organ music to be found anywhere, his collection containing many valuable manuscripts and rare compositions, duplicates of which are not extant. On the piano is a bust of the late Guilmant and about the room are many interesting items that arouse the curiosity of the visitor to the studio.

"Organ teaching is indeed a topic that few consider from the same standpoint that piano, violin and voice teaching are deliberated upon; and yet, when one considers that the American organist is playing a very important part in the musical development of his community, there is no reason why it should not be looked at from the same viewpoint. In my work as the instructor of young organists I find that pupils often come to me after, let us say, a year's work with an organist of standing and they have never had any technical exercises for either pedals or manuals; they have played short pieces, which their manual technic—most of them having played piano before taking up the organ—rendered them capable of, and the pedal

parts have been picked out in a most unmusical manner. After these same students have been given systematic instruction for a number of months they at once realize the tremendous importance of the change in their playing."

Imitating the Orchestra

"Essential to the proper presentation of the great works for the organ is a sense of 'contrast of tone color' and the legato touch, which on the organ is the most important point to be considered, being the foundation of everything. It was in this that the late Guilmant excelled all others. Our younger players lose this 'contrast of tone colors' by attending orchestral concerts, where they hear the works of Richard Strauss, Claude Debussy and the other moderns, in which a preponderance of string-tone is present; going to their organs they play transcriptions of these works, reproducing as nearly as possible the orchestral coloring which they have heard. 'String-tone' becomes natural to them and they play composition after composition with this kind of registration, never realizing that in doing so, possibly unconsciously, they are neglecting the fundamental organ tone, namely, the diapason, flute and reed. There is also an abuse of the vox humana and the tremolo, which if used unwisely produces a monotonous and almost banal effect."

Asked about the make-up of recital programs, about the different schools of composition that have contributed to organ literature, Dr. Carl said: "The make-up of the recital-program is to me the most important problem that an organist has to encounter; an organist who tours the country must interest all kinds of people, from the musically educated to those who know nothing about music and less about organ-music. I have made a study of programs, not only organ programs but musical programs in general.

The Recital Program

"First of all I would say that an organ program should contain fully seventy-five per cent of original organ music, the remainder to consist of transcriptions and the like. There must then be contrast in key and style, that is no two compositions in the same tonality or of a similar nature

should appear consecutively and the general character of the program must be a varied one. I recall a Boston Symphony concert a few years ago at which I felt somewhat sleepy before the evening was half over. Knowing at once that it was not because of the orchestra's playing, which was of its usual high standard, I looked over the program and found that it was entirely in the key of D minor. More convinced than ever was I that the monotony resulting from such an error is absolutely detrimental to the proper enjoyment of the music. And so, in planning my programs for a tour, and in arranging and suggesting for my pupils, I always spend a great deal of time in guarding against a monotony that is bound to occur when this precaution is not taken.

The Modern Organist's Répertoire

"The répertoire of the modern organist is, to be sure, extensive, but I find that there are many masterpieces that are little played. For example, it is not generally known that Guilmant's father spent much of his later years in the 'Bibliothèque Nationale' in Paris, where he copied down from the original sources works by such men as Jean Titelouze, Andre Raison, F. Roberday, Du Mage, Louis Marchand, N. Gigault, N. De Grigny, and L. N. Clerambault, all masters of the fifteenth and sixteenth centuries. These he gave to his son, who edited them and published them. To me my master once said, 'I have spent much time and care editing these works. But who will play them?' And how well he knew that the average organist would not study these great works, many of them the finest musical examples of the age in which they were written! I have played many of them and use them with my advanced students and their beauties grow as one becomes better acquainted with them. The splendid sonatas of Padre Martini, too, are almost unknown to-day, being, in fact, hardly ever played—and it is indeed a pity, for they represent an achievement in organ-writing among Italian composers. For programs of general interest let me suggest some Bach, some Rheinberger or Merkel and moderns like the Englishmen Smart, Best, Hollins, Wolstenholme and Faulkes and the Italians Capocci, Bossi, Ravanello and Fumigalli. Many people think that I am partial to the modern French composers, a number of whom are friends of mine, but you will see that in mentioning these composers I view the situation as broadly as is possible."

A. W. K.

Soloists Engaged for North Shore Festival

CHICAGO, Feb. 10.—The Chicago North Shore Musical Festival will be held in Northwestern University Gymnasium Building at Evanston, Ill. There will be the usual festival chorus of 600 singers, a children's chorus of 1500 voices and Peter C. Lutkin will be the musical director as in past years. The Theodore Thomas Orchestra of eighty-five players will furnish the orchestral accompaniments to all works and also play solo numbers. The artists engaged are: Sopranos, Alma Gluck (two appearances) and Luella Chilson-Ohrman; contraltos, Mme. Ernestine Schuman-Heink, Christine Miller and Rose Lutiger Gannon; tenors, Riccardo Martin, Reed Miller and John Miller; basses, Charles W. Clark, Henri Scott and Herbert Miller. C. E. N.

Katherine Ruth Heyman, the American pianist, is steadily enlarging her concert clientele in the cities and towns of England.

"AIDA" FORTY YEARS OLD

Verdi's Opera Had Its Première Production on February 8, 1872

"Aida," Verdi's popular opera, had its fortieth birthday anniversary on February 8. This fact, together with other interesting data concerning the opera, was pointed out by Max Halpern, music critic of the *New York Staats Zeitung*. Verdi wrote "Aida," under the solicitation of the Khedive of Egypt, for the celebration of the opening of the Suez Canal, and for it he received \$40,000. The opera was first produced in Cairo on December 24, 1871, but the official première, under the personal direction of the composer himself, was not given until January 8, 1872, at La Scala, Milan. It was nearly two years later when the Strakosch Opera Company gave a production of "Aida" at the Academy of Music in New York, but it was not presented in Berlin until 1874; Vienna, Warsaw and St. Petersburg not until 1875, and London and Paris first heard the opera in 1878.

"Aida" was pronounced a failure by the *Staats-Zeitung* critic, who preceded Mr. Halpern, and only a short life was predicted for the work. Octava Torriani sang the title rôle in the first American production, while others in the cast were Annie Louise Cary, Italo Campanini, Victor Maurel, Nannetti and Scolari. Emanuel Muzio was the conductor.

Mme. Szumowska to Give "Lesson Recitals" in New York

Mme. Szumowska, pupil of Paderewski, and a Chopin interpreter of the highest rank, is the originator of a series of novel concerts which she calls "Lesson Recitals," and which are "lessons" somewhat in the sense that Liszt's Sunday mornings at Weimar used to be. Mme. Szumowska comes to New York after a successful series of lesson recitals in Boston, and will be heard on Friday afternoon, February 23, and Saturday, March 9, in the Berkeley Theatre.

Sirota, Famous Warsaw Cantor, Arrives

Gerson Sirota, the famous Warsaw cantor, who is to make twelve appearances in this country, arrived in New York on Wednesday of last week on the *Kronprinz Wilhelm*. Mr. Sirota is tenor at the largest Jewish Temple in the world and has sung with marked success in London and Paris. His first American appearance was in Carnegie Hall on February 14.

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MME. ZEISLER CONQUERS BERLIN

**American Pianist Heard with Philharmonic Orchestra Under Nikisch—
Musical by Mrs. Kelsey Devoted to American Works—A
Concert of Busoni Compositions—Wüllner's Recitals—"Meister-
singer" to Be Produced on Its Historical Site**

Bureau of Musical America,
Berlin, Germany, Goltzstrasse 24,
January 24, 1912.

WITH Fannie Bloomfield Zeisler as soloist of this season's seventh Philharmonic concert, under the conductorship of Arthur Nikisch, the popularity of the event would have been ensured, even had the Philharmonic concerts not their present famous reputation to support them. Truly enough, as America's great pianist, Mme. Bloomfield Zeisler attracted an unusually large percentage of Americans. But by no means less was the interest which she awakened among Germans; for her previous appearances in this country, although they had taken place several years ago, had won her the esteem of the music-loving populace. Nor, as is so frequently the case, did her performance fail to realize the expectations which the announcement of her appearance had created. Unquestionably there are those who might criticize her selection of Moszkowski's E Major Concerto. Notwithstanding its elegance, insinuating melodiousness and its clever construction and orchestration (at times rather thin), the work lacks the grandeur and substance, the broadness of outline which we have come to look for in a concerto. Yet with such a master as Mme. Bloomfield Zeisler at the piano, accompanied by such a conductor as Nikisch, such faults in the composition seem to be of secondary importance. In spite of the many excellent pianists appearing in public, one rarely finds one who is such a thorough musician, such a temperamental artist, as Mme. Zeisler. Although, as we have often noted before, it is no easy task for the piano to assert itself in the large Philharmonic, the tone which Mme. Zeisler produces completely conquers this apparent difficulty. Her perfect rhythm, her superbly elastic technic compelled admiration. Small wonder that the artist was given an ovation.

The concert was introduced with Bruckner's Eighth Symphony in C Minor, which was played by the orchestra with finish and subtle shading good to hear. Personally, I might have preferred somewhat more vigor in expression, with the last movement less graceful and more sustained, more solemn. But there are two sides to every question. The "Don Juan" by Richard Strauss concluded the program.

Mrs. Charles B. Kelsey, the former president of the American National Federation of Music Clubs, gave a musicale Saturday at her residence in Berlin at which the program was devoted entirely to American

compositions. Artists of such repute as Professor Issay Barmas, the violinist; Hermann Beyer-Hané, the cellist, and the accompanist, Marcel van Gool, had been engaged for the instrumental part of the program, while the vocal numbers were entrusted to the concert singers, Mme. Peroux-Williams and Hiram Tuttle, both of whom were pupils of King Clark. The evening was introduced by the Trio in D Minor of Henry V. Stearns, which was very ably executed by the artists mentioned. Still, with all their consummate art, the performers were not able to awaken more than a passing interest in this composition, which, with the exception, perhaps, of the first movement, and in spite of its elaborate construction, evinces comparatively little originality or inspiration. More successful were the following numbers, Arthur Farwell's "The Farewell" and Charles B. Hawley's "The Sweetest Flower," which, barring a somewhat accelerated tempo in both, were cleverly rendered by Hiram Tuttle. The final group consisted of three songs: "The Requiem" by Sydney Homer; "In the Woods" by MacDowell, and "June," by Mrs. H. H. A. Beach. Very tastefully were these compositions interpreted by Mme. Peroux-Williams, who seems exceptionally adapted, both temperamentally as well as vocally, for salon music. The singer's success was most pronounced with MacDowell's "In the Woods," which certainly seems to me to be the most valuable work of the three. This musicale was in the nature of a farewell, as Mr. and Mrs. Kelsey left Berlin for Sicily two days later.

Concert of Busoni's Works

On Friday, January 19, the Gesellschaft der Musikfreunde, with Oscar Fried conducting, gave a concert devoted to Busoni compositions. The program comprised the Fantasia Contrapuntistica, the Berceuse Elegiaque and the C Major Concerto, for piano, male chorus and orchestra. The Fantasia represents the most recent of the piano master's larger creations. The nucleus of this work consists of a number of fugues of Johann Sebastian Bach, especially the large fugue at which he worked during the last years of his life. Beginning with an elaboration of this work, Busoni drifted into composing a creation of his own, which bears a relation to the dead master's product only in its primary idea.

Originally Busoni had intended this composition for the piano, but as it assumed such unlooked-for dimensions, he was induced to have it orchestrated so as to augment its polyphonic character by a wider distribution of tonal color. The orchestration and the organ part were elaborated by Frederick Stock, probably on Busoni's American tour in 1910.

In its effect, the work awes by its gigantic dimensions and its almost boundless wealth of interesting individual fea-

tures. For musical scholars undoubtedly this technical masterpiece should be a source of delight and stimulation. But I doubt whether the masses, with a more superficial and general musical education, will be stirred by the work in spite of all its grandeur.

This was followed by the Berceuse Elegiaque, written in commemoration of the death of the artist's mother. The atmospheric key is designated by the subtitle "A man's cradle song at his mother's coffin." As will be remembered, the work was given its first and only hearing at the last concert which Gustav Mahler conducted in New York. Such being the case, a detailed discussion of the composition will be superfluous. Yet it behooves us to record that this work produced far more effect on the audience than the foregoing one, and the composer was called to the stage many times. Oscar Fried deserved unstinted praise for the conscientiousness and devotion with which he lent his eminent abilities as a conductor to the interpretation of these works. As the concert of Ludwig Wüllner awaited us in the Hochschule, almost at the other end of the town, it was impossible to hear the remaining number. But we are informed that the consummate art of Busoni, who played the piano part, called forth the greatest enthusiasm.

Enthusiasm Over Wüllner

Dr. Wüllner was in one of his best moods and fascinated his extraordinarily large audiences to the verge of fanatic enthusiasm. His program was devoted exclusively to songs of Schubert and Schumann, and the writer heard four of the songs of the latter composer. Of course, Dr. Wüllner is not to be judged according to the standard employed for most Lieder singers and vocal attainments are to be considered as of secondary importance. Accepting this view, and overlooking a certain amount of exaggeration, the singer's expression represented the height of realism, which was illustrated with exquisite musical taste and impressiveness, especially in "Frühlingsnacht." The concert-giver conceded an encore, for which he chose Schumann's "Die beiden Grenadiere."

Xaver Scharwenka recently conducted his B Flat Minor Concerto in Jena in the Volkshausaale, the orchestra being augmented for the occasion by twenty-five members of the Court Orchestra of Weimar. Professor Walther Petzet, also from Weimar, played the piano part.

Richard Strauss has signed a new contract with the Intendantur of the Royal Opera, according to which he is again engaged as operatic conductor until September 1 of next year. Thus the question of who is to be the successor to Dr. Muck seems to have been solved for the present at least.

Fritz Kreisler gave his last concert for

the season in Leipzig January 20. The eminent violinist played before a full house and was compelled to give one encore after another.

A most unusual, as well as interesting, Wagner Festival is to take place in Nürnberg this coming Summer, or perhaps later. Wagner's "Meistersinger" is to be produced on the historical site of the libretto. The leading Wagner singers, with Dr. Muck as conductor, are to be engaged. The opera is to be divided into two parts. The first act, with the church scene, is to be given in the municipal theater, while the second act is to be given in the afternoon in front of the house of Hans Sachs. Stands are to be erected in the gradually inclining street for the audience. On the following day the third act is to be given on the "Festwiese."

The only concert of the season of the Italian violinist, Arrigo Serato, was the event in Beethoven Hall on Thursday last. Serato, with the Philharmonic Orchestra, played the Bach E Minor Sonata, with the orchestration for stringed orchestra by Ottorino Respighi, the Concerto No. 6 in E Flat Major of Mozart and Dvorak's A Minor Concerto. With his superb tone and his consummate art adapting itself with ready facility to the characteristic trait of each composer, this temperamental artist fascinated his hearers more and more as the evening progressed. Serato stands far superior to most violinists of to-day, but the casual observer is not ready to be convinced of this fact, because the artist is devoid of even the slightest pose.

O. P. JACOB.

Oscar Hammerstein

[From the New York Evening Sun]

A master harlequin, a figure of consummate and spontaneous variety, an archpriest of the unexpected, who is particularly likely to go out of the window when you look for him to come in at the door, all things to all men, an opportunist who disdains the name yet plays the game, a conjuror who can take anything out of his hat from an admirable artistic novelty to a threatening epigram, a showman, a "dancing bear," a flower girl, an encourager of noble patronage, a caterer to the gallery, a Pied Piper who is able to make them all dance after him. And if he ever should come up to the hole in the hillside he would continue to let 'em all go in while he himself stood outside—ready to look around for another venture, another crowd to pipe to.

Edward Elgar has been elected an Associate of the Belgian Royal Academy of Science, Literature and Fine Arts.

Hanover is to have a special opera festival of Wagner and Mozart works in the Spring.

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ARTHUR PHILIPS

SYMPHONIC APOSTASY OF AMERICA

Frederick Stock Challenges Our Composers as Symphonists—Is Music in This Form the Ideal, Live Issue of the Country?

By ARTHUR FARWELL

COMMENTING on the present and future of American composers, Frederick A. Stock, conductor of the Theodore Thomas Orchestra, wrote in a communication read at the convention of the Music Teachers' National Association at Ann Arbor in December: "Little that is worthy of mention is being accomplished at the present time in the domain of 'absolute' symphonic music."

This is a statement with which the best American writers of symphonies probably would not quarrel. Whatever may be said of the high merits of certain symphonic works by Americans, it is plain that the development of the symphony, specifically, is neither a commanding nor even a distinguished feature of our national musical growth—a growth showing distinct vigor in certain other directions.

Mr. Stock goes farther; he says that "to be a composer in the true sense of the word means 'to live within and to strive upward,'" and that there is no lack of talent, but that too much of American composing is "in notes" instead of "in music," because there is lacking in it soul, inner depth, and spiritual greatness and maturity." In other words he tacitly subscribes to the general belief that the "absolute" symphony is the highest form of musical art, and challenges the American composer in his failure to rise to the spiritual requirements of that supreme form. By Mr. Stock's argument the whole weight of the blame is laid at the door of the composer as an individual. There is the standard—the composer might rise to it, but, through spiritual deficiency, he does not. No outside influencing factor is taken into account.

Is Absolute Symphony Only Model?

The man who thinks deeply and cares deeply about the creative development of music in America will ask himself if such a view is the true one. A number of questions intrude upon the matter, any one of which, if sustained, would show the situation in a very different light. Is not the symphony, as absolute music, played out as the supreme musical model? May not the world be through with it? If not, may not the composer be the victim of an epoch or a land destruction of symphonic possibility? May he not be encountering difficulties, unfavorable conditions of civilization or evolution, beyond the power of any individual to surmount? In short, may not the fault, if fault there be, lie in the social, artistic, or economic order, and not wholly in the composer himself? May it be that the symphony is psychologically antipathetic to the American temper? These may be impudent thoughts, but America is an impudent na-

tion, especially where old-world traditions are concerned.

The Sonata Form as the Goal

We may be certain that the failure of any insistent symphonic aspiration on the part of the American composer is not due to a lack of proper technical training or early direction in symphonic paths. Whether his training be European or American (American conservatories are but outposts of European ideals and methods of instruction) he is from the beginning led to believe that the sonata-form, with its culmination in the "absolute" symphony, is the goal of all musical aspiration. It may be said that the symphony lies at the very root of all instruction in musical composition, for it is to that that modern instruction in harmony, melody, form, and thematic development leads in the end. It is suggestive, concerning the destiny of the symphonic form, that the same could once be said of the fugue. Fugue is still taught, but what teacher of composition to-day expects his pupil to become a fugue writer? If American composers to-day were honestly convinced that symphony writing were inexorably the goal of their craft, if they were united in a passion to produce symphonies above all else, nothing could prevent them from hurling themselves upon the symphonic form in a manner which they are obviously not doing, even if they were met by external obstacles which should prove baffling.

Our "One Symphony" Composers

Walter Damrosch once made the observation that American composers returning from European study produced as a rule one symphony, and then quit. And that symphony, it might safely be said, was a student work, a product of academic influence, and not of native impulse toward symphonic creation. J. K. Paine, the great pioneer in the extension of classical influence in America, wrote a "Spring Symphony," but the seasons halted there in their course. Chadwick wrote symphonies at an earlier period, but the impulse died out soon as an influence in his musical evolution, and he has now turned to the freer form of the suite. MacDowell made one half-hearted attempt, to which we are indebted for his two "Roland" fragments, and then he also turned toward the suite.

These examples are typical of the general American backsliding from the symphonic ideal. It appears that America has lost faith in the religion of the symphony. When the early academic influences so powerful in influencing enthusiastic youth fade into the background, the "absolute" symphony goes with them—a dream of past glories, but a thing not to be allowed to encumber present freedom of action.

The question is, is this apostasy or emancipation? Mr. Stock appears to hold the first view. If it is emancipation it must be justified as such by its subsequent accomplishments. What has the American composer given us in place of the dis-

carded symphony? Above all, songs, myriad-hued, fluent, nervous, up-to-date, corresponding with the rapid-fire character of American life. The national output for piano, as regards quality, is negligible by comparison. After songs, orchestral works in all manner of "free" forms have place, and it is to be noted that they are almost universally programmatic. Overtures, suites, tone-poems, symphonic poems, fantasias, these as a rule, and not symphonies, mark the endeavor of the American composer to find himself. Latterly the operatic passion has seized him. A nervous and febrile art, all of this, as a whole, but one which is constantly achieving a higher and more vitalized imagination, and a better technic, and which unquestionably surpasses any result which might have been attained by auto-coercion in a senescent symphonic faith.

Distrust of Symphony "Made in Germany"

After all, this distrust of the symphony is not an American invention. It was "made in Germany" in the shops of Liszt, Wagner and Strauss. It is fast getting to be upward of a century since the high white symphonic ray broke into the myriad hues of music-drama and tone-poem upon the restless prism of the modern mind. Was not Beethoven himself the first prism upon which that ray split? Was it not he who knocked the formal "absolute" symphony of his predecessors into smithereens! Lucky Beethoven—to have been able to press the wine-press of new musical possibility at a time when the old bottles of symphonic form were still strong enough to hold it well enough for practical purposes! No one ever had just that luck before him with respect to the symphony; no one will ever have it again. Therefore—Beethoven, the great symphonist—forever and forever!

Were Beethoven alive to-day, might he not find a pleasant naïveté in Mr. Stock's implicit acceptance of the "absolute" symphony as the musical archetype ordained from the beginning of the world? People thought that way of the fugue once—what may be the next form to attain to a similar regard? The symphony retains the underlying musical principles of the fugue. A broader form may arise which shall swallow the symphony, as the symphony swallowed the fugue. Beethoven hinted at it, and Wagner hammered at it. Who knows but that it may be struck out of the democracy of American life!

American life! Does not that play the ridiculous to the symphony's sublime? Does the symphonic goddess wait somewhere in the spaces of the sky, far above the vapors of the American musical melting pot, until some distant reclaimed and gracious hour shall lure her back to earth? Is she a Diana waiting the birth of an appreciative and worthy Endymion? Or is she merely a cast-off deity resolving at length—a wraith—into the primordial dust of the memory?

Whether or not our musical evolution shall return again upon the symphony—more or less modified—it is better for having gone its free way in the past, for it has, at its best, kept its freshness. Rising standards will drive the character and quality of American music up continuously, and it matters little whether the symphony or something else waits at the goal. The composer in the long run will find synchronism with the psychology of his time and place, and the product of such synchronism will be the best and legitimate product, whether it be symphony

or not. Moreover, in that event, whatever it may be it will prevail.

Do Our People Demand Symphonies?

It may possibly be that this is not a time when Americans *should* be writing symphonies, except perhaps an heroic soul here or there to keep the tradition alive against a possible symphonic renaissance. Evolution, conscience, and nation, all demanded the symphony of Beethoven. But who demands symphonies of the American composer? The people do not ask them. The Shade of Beethoven, which is the artistic conscience of the composer, does not require them. The music publishers . . . softly, let us not waste words.

"Ah, I have it," you exclaim triumphantly, "Mr. Stock demands them."

Very well—but does he? Does he sincerely and truly? Mr. Stock has now played two orchestral works of one of our composers for whose abilities he must undoubtedly have a high regard—a composer who is rapidly being recognized not only for his high gifts, but for his leading position as a neo-classicist—one who makes the sonata form breathe again through sheer love of the form coupled with creative impulse. He is pre-eminently one who "lives within and strives upward." Mr. Stock is apparently familiar with his scores, none of which have yet appeared in print. The two which he has performed are in overture form.

Mr. Stock demands symphonies. Very well. Why then—and I speak only as a curious and wondering observer, seeing from a distance, knowing nothing of inner facts—why then does Mr. Stock not play the *chief* work of this composer, which is a symphony?

Next! Who is demanding symphonies of the American composer?

Leo Slezak in Washington—Spross Cantata by Church Chorus

WASHINGTON, D. C., Feb. 5.—The recital of Leo Slezak, tenor of the Metropolitan Opera House, in this city recently under the local direction of Mrs. Katie Wilson-Green, was a decided musical treat and the artist won high appreciation.

The sacred cantata, "The Word of God," was heard here last week at the Foundry M. E. Church, with the composer, Charles Gilbert Spross, at the organ. This is a very impressive composition and was well presented by a choir of eighty-three voices and the following soloists: Gertrude Reuter, M. Isobel Hall, Fay R. Bumphrey and W. H. Peter. There was also on the same program several organ solos by Walter C. Armacost, soprano solos by M. Isobel Hall and choruses from Handel's "Messiah." The entire program was under the efficient direction of Sydney Lloyd Wrightson.

W. H.

A Lost Pianissimo

"Really, the most amusing thing which ever happened to me was in a German town," remarked Elena Gerhardt, the *lieder* singer, in a recent interview reported in the *New York Times*. "I was singing a song which ended with a held note, sung pianissimo. The house was as still as it well could be. One could not hear a sound. Suddenly, just before I had finished, as the note was dying away, a little, old lady, evidently quite deaf, who sat in the third row, said in a very loud voice to her companion: 'Do you hear anything?' The audience burst out laughing, and so did I. It spoiled the effect of the song."

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Zeitung*, June 27, 1911.

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VIENNA HAILS NEW CONDUCTOR

Paumgartner's Success with Tonkünstler Orchestra—Little American
Girl Furnishes Surprise at the Piano—Handel's "Samson"
Revived—More Discipline by Director Gregor

Bureau of Musical America,
Vienna, Austria, Ploosgasse, 6 (IV),
January 25, 1912.

AN interesting feature at the Monday symphony concert last week of the Tonkünstler Orchestra was the first appearance in public, as conductor, of Dr. Bernhard Paumgartner, a young musician who at once enlisted the sympathies of the audience in the opening number of the program, Weber's "Oberon" Overture. Further interest attached to the young man from the fact that he is the son of Rosa Papier, former contralto of the Hofoper, whom older opera-goers still keep in kindly remembrance. In the two succeeding symphonies, the B Flat Major of Schumann and the E Flat Major of Mozart, Dr. Paumgartner confirmed the excellent impression of the first number and showed that he was able to hold well in hand the large body of fine musicians composing this famous orchestra. He showed his thorough musicianship, as accompanist also, in the Tchaikowsky Piano Concerto which Moriz Rosenthal played with all his wonderful virtuosity, evoking tempestuous applause and numerous recalls, to which he finally responded by an exquisite rendering of Chopin's Berceuse.

On the following evening after this treat it was with a feeling of entire sacrifice to duty that I went to the piano recital of Trude Zerner, the twelve-year-old granddaughter of an American of many years' residence in this city. An agreeable surprise was the result. The little girl who, at the appointed hour, dropped her quaint Viennese courtesy on the stage and sat down composedly at the grand piano seemed to have as small fear of the critics in the audience, where the leading Vienna journals were represented, as she proved need to have of the great masters on her program, headed by Beethoven (Sonata Op. 110) and running the gauntlet of Schumann, Chopin, Liszt, Szymanowski and Rubinstein, ending with a paraphrase of a waltz by Johann Strauss arranged by Fischer, the child's teacher. In all these the maiden, whose white-slipped foot just reached the pedal, not only displayed a considerable amount of technic, but great musical feeling. There were many Americans in the audience, which was lavish in applause.

At the last subscription concert of the Tonkünstlerverein the soloist was Mischa Elman, heard here again after a number of years and not much changed from the prodigy of old. He played the Tchaikowsky Concerto with great strength and sweetness of tone, which, combined with his artistic interpretation and wonderful technic, gave him fullest claim to be counted among the very first violin virtuosos of the present day. At this concert there was performed as a novelty in Vienna a work by the celebrated German composer and pedagogue, Friedrich Gernsheim, entitled "Zu einem Drama" ("To a Drama"). It is a symphonic work of excellent construction, especially melodious in the cantilena, and was listened to with interest, though hardly of compelling grandeur. Its many beauties were fully brought out by the artistic baton of Oscar Nedbal.

David Hochstein, the young American violinist, who was graduated last Spring from the Sevcik Meisterschule as one of its most promising pupils, gave a concert of his own recently at the Bösendorfer Saal and scored a well-merited success. The Paganini evening of Luigi von Kunits gave that artist abundant opportunity for the display of his brilliant technic and complete mastery of his instrument.

At the last regular Gesellschafts concert the oratorio "Samson," by Handel, was given, a work that had not been heard in Vienna for nearly half a century and which, therefore, had not the opportunity of achieving here the popularity it enjoys elsewhere. To Conductor Franz Schalk is due the credit of having thought to produce this oratorio, and he did his accustomed good work in drilling of chorus and orchestra, so that on the even-

ing of its performance it received the artistic rendering it deserves. The soloists were Felix Kraus, Frau Kraus-Osborne and Frau Anna Kaempfert. Following upon Handel at the Musikvereins Saal on Wednesday, another of the older composers appeared at the Hofoper, Gluck in his "Iphigenia," a production that was greeted with warm approval and still showed much of the influence of the spirit of Gustav Mahler in the stately gestures of the actors, the noble rhythm of the moving masses and the true, modernized Gluck style. The Clytemnestra of Frau Mildenburg was a wonderful impersonation.

From the serious pleasures conferred by the Biblical measures of "Samson" and the tragic notes of Gluck's mythological personages, it was relaxation of ear and eye to pass an evening at the Volkoper with Brüll's delightful opera, "Das goldene Kreuz." There is an agreeable strain of optimism in this work which puts the hearer into the best of humors.

The new Italian conductor at the Hofoper, Guarneri, appears to possess the necessary qualifications to fill that post, which has of late been insufficiently cared for. Though said to understand no German, he evidently can manage to make his orchestra comprehend his designs, as was shown in a recent excellently conducted production of Bizet's "Carmen." In this regard Director Gregor has taken a wise step it would seem, but in another direction he has again got into a bit of trouble and from similar cause to that of the little fuss with Frau Kurz last Spring. The baritone, Van Hulst, was singing on a recent evening and accordingly had the privilege of the one free ticket for the performance accruing to each artist. When, however, he claimed it for the use of his wife, none was forthcoming and he rather rashly declared that he would not sing, but nevertheless repaired to his dressing-room and got ready for his part. In the meanwhile Director Gregor had already hastily sent for another of the company who was on the stage when Van Hulst came for his cue and was informed he would be dismissed for breach of contract. As this could hinge, however, only on actual refusal to appear, contradicted by the baritone's readiness to go on, the matter ended with a fine imposed on the singer.

ADDIE FUNK.

ROBERT GRAU'S NEW BOOK

Tells How Science Has Encroached
Upon the Musicians' Domain

"The Stage in the Twentieth Century" is the title of the third volume by Robert Grau, who retired from theatricals in 1909 and has had considerable success in literary work.

The new work is not like the previous volumes of Mr. Grau in that these were in a reminiscent vein, whereas the newer work deals with the absorbing stage problems of this period, particularly with the technical phase of stage progress.

The encroachment on the realm of the player and the musician by the advent of scientific inventions, such as the motion picture, the phonograph and the synchronization of both—the latter resulting in an amazing industry abroad—is made much of in the new book, while the evolution of the erstwhile pipe organ into the unit-orchestra is regarded by the author as threatening the utilization of musicians in the flesh to a degree not apparent to the layman at this time. The new volume will be issued the first week in April.

Paintings of "Nibelungen Ring" Sell
for \$2,500

Six mural paintings, showing scenes from Wagner's "Nibelungen Ring," done in oils by Albert Herter, and which adorned the ceiling of the home of Emilie Grigsby, ward of the late Charles T. Yerkes, in New York, were sold on January 31, for \$2,500. The decorations portray the "Gods Retreating in Valhalla," "Siegfried Awakening Brünnhilde," "Siegfried in Flight," "Siegfried and the Rhine Maidens," the "Valkyrie," and "the Rhine Maidens guarding the ring in the depths of the river."

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METROPOLITAN OPERA CALENDAR

PUCCINI'S "La Bohème," Wednesday evening, February 7. Mmes. Farrar, Alten; Messrs. Martin, Gilly, de Seguro. Conductor, Mr. Sturani.
Wagner's "Die Walküre," Thursday afternoon, February 8. Mmes. Galski, Morena, Matzenauer; Messrs. Hensel, Weil, Ruysdael. Conductor, Mr. Hertz.
Gluck's "Armide," Thursday evening, February 8. Mmes. Fremstad, Homer, Rappold, Gluck; Messrs. Caruso, Amato, Gilly. Conductor, Mr. Toscanini.
Thullie's "Lobentanz," Friday evening, February 9. Mmes. Galski; Messrs. Jadowker, Hinshaw, Ruysdael. Conductor, Mr. Hertz.
Gluck's "Orfeo," Saturday afternoon, February 10. Mmes. Homer, Rappold, Sparkes, Gluck. Conductor, Mr. Toscanini.
Humperdinck's "Hänsel und Gretel," Saturday evening, February 10. Mmes. Matfeld, Alten, Wickham; Messrs. Goritz, Reiss. Conductor, Mr. Hertz. Followed by Leoncavallo's "Pagliacci." Mmes. Destinn; Messrs. Caruso, Amato, Gilly. Conductor, Mr. Sturani.
Wagner's "Siegfried," Monday afternoon, February 12. Mmes. Morena, Matzenauer, Alten; Messrs. Hensel, Griswold, Goritz, Reiss, Ruysdael. Conductor, Mr. Hertz.
Dukas's "Ariane et Barbe-bleue," Monday evening, February 12. Mmes. Farrar, Matzenauer; Mr. Rothier. Conductor, Mr. Toscanini.

THE second performance of the current "Ring" cycle at the Metropolitan Opera House on Thursday afternoon of last week was the first that "Walküre" has had this season. It is rather exceptional that this most popular of the four Nibelung dramas is side-tracked until so late in the year. Fully as large an audience as listened to "Rheingold" the week before put in an appearance and applauded at the close of the acts with true Wagnerian fervor. That the performance was in all details as conducive to satisfaction as was that of the introductory drama cannot be said. "Walküre" does not impose such scenic exactions as its predecessor and it seems as though a performance more perfect than the Metropolitan offered ought not to be impossible.

The settings of the second and third act were more or less adversely commented upon in this paper when they were introduced last year. It is surprising that a management which in general produces operas with such lavishness, care and devotion to beauty of scenic detail could bring itself to countenance such a monstrosity as the first of these two. The absurdly shaped, grotesque rocks painted on back drops do not for a moment suggest the illusion which Wagner desired to convey and look far more like an attempted representation of an inferno scene in a minor theater than a mountain range in the Rhine land. The undisguised apertures in the canvas rock through which Wotan and Brünnhilde so conveniently make their entrance and exit ought surely to be modified so as to be less baldly prominent. The third act—the rock of the Valkyries—does not convey the proper atmosphere of gauntness; the old set was better in this respect. The clouds were badly, very badly, managed last week and the duel between Hunding and Siegmund was unconvincing.

It is a much more pleasant duty to comment upon the achievements of the individual performers. Berta Morena made her re-entry for the season in the rôle of Sieglinde—a part which suits her to perfection and for which she has always commanded admiration here. It is beau-

tiful in its plasticity and grace and it touches the heart by its womanliness and its dominant note of tender humanity. Mme. Morena traverses successfully a wide gamut of emotions—pathetic solicitude for the wearied Siegmund in the first act subtly merging into overmastering love; ecstasy of terror at Hunding's pursuit in the second and finally transcendent exaltation as she blesses Brünnhilde in the last, while voicing the sublime melody which is to reappear as the apotheosis of redemption and transfiguring love at the close of the "Götterdämmerung." Vocally Miss Morena was pleasing.

Mme. Galski, in her finest voice, was Brünnhilde, always one of her best parts. She delivered the "Ho-jo-to-ho" rousingly and enacted the stupendous scene with Wotan at the close with much force. The Fricka was Mme. Matzenauer. The queen of Walhalla had evidently submitted to the ministrations of a new dressmaker for Fricka affected a costume of decided novelty, one that seemed excessively sumptuous, to say the least, for traveling about the mountains and clambering over rocks. But these are trivial matters when the magnificent character of her interpretation and her singing is taken into account. As she upbraided Wotan she was the personification of outraged majesty, the champion of law and honor. And with what glory of tone she voiced Fricka's solemn "Deine ewige Gattin heilige Ehre!"

Heinrich Hensel had his first opportunity to distinguish himself in a full-fledged dramatic part, as Siegmund. He was a noble Volsung to the eye and he played with earnestness, striving to get the full dramatic values of the character. The music of Siegmund is a trifle heavy for Mr. Hensel, whose beautiful voice is naturally of a lyric rather than a dramatic character, and there were moments when he seemed to force his tones. His singing in "Lohengrin" was a much truer illustration of his actual abilities. Herman Weil's Wotan was unconventionally costumed, but it had good dramatic moments, especially in the last act. On the whole, however, Mr. Weil lacks the requisite breadth and dignity for the father of the gods. Mr. Ruysdael's Hunding was admirable vocally, and most fittingly somber and forbidding. The Valkyrie chorus was uneven, some of its members being more adequate than others. Mr. Hertz read the score with thrilling effect and the orchestra played smoothly.

The gods of Walhalla were brought a step nearer their downfall last Monday afternoon, "Siegfried" rounding out three-fourths of the cycle. The audience was as large as for the preceding "Rheingold" and "Walküre." There was a surprise, however, which no one had counted upon. Two hours before the rise of the curtain Mr. Burrian informed the management that hoarseness would prevent his singing the title rôle. So just before Mr. Hertz appeared at his desk announcement was made from the stage that Heinrich Hensel would assume the part.

It must be recorded that the young tenor produced a much more favorable impression than he had created as Siegmund. Here is a Siegfried whose appearance fully satisfies requirements. He is youthful, slender and of boyish aspect and his acting has vitality and buoyant energy. He seemed somewhat inclined to exaggerated posings in the first act, but modified his gestures later on. His singing, too, was far better than at his previous appearance, his tones ringing clearer and sounding less forced. He was called before the curtain many times after every act.

Berta Morena sang Brünnhilde for the first time this season. She gave the part its full due in the way of eloquence and poetic appeal and her greeting to the sun was moving. Mme. Matzenauer delighted anew as Erda and Wood Bird was refreshingly and daintily sung by Bella Alten. Putnam Griswold's Wanderer is a figure of such loftiness and nobility that one regrets poignantly he should not have been

the Wotan of the preceding dramas. It is years since we have heard his peer, for no European Wotan of the past few years has compared with this American one. Steadily improving, too, is the *rafter* of Basil Ruysdael, while for the *Mime* of Reiss and the *Alberich* of Goritz only the old familiar words of praise remain to be spoken. Mr. Hertz and the orchestra were on their mettle and lifted their hearers to great emotional heights.

Mme. Matzenauer appeared a second time the same day when "Ariane" was repeated in the evening. Her performance of the *Nurse* was again a noteworthy item and she showed not the slightest trace of fatigue after her Wagnerian labors of the afternoon. Miss Farrar as *Ariane* was in splendid form and Mr. Rothier and the five imprisoned wives furnished effective character sketches. In spite of its arduous work in "Siegfried," the orchestra under Mr. Toscanini made the most of Dukas's fascinating score.

On Thursday evening Gluck's "Armide" was repeated. The audience was large and it seems likely that this opera may enjoy something of the favor that has fallen to "Orfeo." The cast was the familiar one, Mmes. Fremstad, Homer and Rappold and Messrs. Caruso and Amato carrying off their wonted laurels.

Gluck's "Orfeo," with Louise Homer as a splendid *Orfeo* and Marie Rappold a delightful *Euridice*, was the offering on Saturday afternoon, while in the evening a benefit performance was given for the fund of the German Press Club. "Hänsel und Gretel" and "Pagliacci" were the operas chosen for the purpose and both were given an admirable performance. Marie Matfeld and Bella Alten carried off the usual honors in the Humperdinck opera and in the Italian work the principals were Caruso, Amato, Gilly and Destinn, all of them in fine form.

On Wednesday evening of last week "La Bohème" was repeated. Riccardo Martin as *Rodolfo* pleased his hearers by the beauty and artistry of his vocalism and Geraldine Farrar was the pathetic and moving *Mimi*. Bella Alten was the *Musetta* and Mr. Gilly assumed the rôle of *Marcello* with satisfactory results.

"Lobentanz" came into its own again on Friday evening. Mr. Jadowker was a trifle hoarse and Mme. Galski, who had sprained her ankle at the "Walküre" performance of the previous day, was obliged to go through her part with a perceptible limp. In spite of these matters the opera was heard with satisfaction. Mr. Hinshaw again sang the *King* excellently.

CHICAGO PIANIST'S DEBUT

James S. Whitaker Gives a Gratifying
Demonstration of His Artistic Accomplishments

CHICAGO, Feb. 12.—James S. Whitaker, a young pianist of this city, who recently returned home after seven years' study abroad, gave a recital in Music Hall, under the direction of Harry Culbertson, demonstrating his artistic attainments in a way that pleased a critical audience. Mr. Whitaker is a sincere young musician, with a splendid technical equipment and his playing is singularly free from mannerisms. He opened his program with a Chopin Sonata, op. 35, B Flat Minor, giving that somewhat hackneyed, but ever-grateful work, a worthy interpretation. Schumann's "Scenes from Childhood," two short pieces of Grieg, and three Humoresques were given with fine artistry. His final group included five Liszt numbers, all being given in facile and brilliant fashion. C. E. N.

New Paris Opera with Repulsive Theme

PARIS, Feb. 10.—An opera marked both for the brilliancy of the work and for the horror of its text was produced here last night at the Opéra Comique. It is called "La Lépreuse," and is from the pens of Henry Bataille and Sylvio Lazzari. Lazzari's music fitted in perfectly to depict the grewsomeness of the story, and in character is reminiscent of Wagner. Unpleasant as the theme is, dealing with leprosy, it is forcefully dramatic, and when the girl decides to win her lover by infecting him with her own disease a climax is reached that has seldom been excelled.

THIS SOLOIST IN DEMAND

Mrs. Hissem-de Moss Scores in Concert and Church Singing

Mme. Mary Hissem-de Moss, the soprano, recently made a successful appearance in concert with the Fellowship Club of West Philadelphia. From a popular standpoint the singer made her strongest appeal in Thomas Moore's ballad, "Believe Me, If All Those Endearing Young Charms," with accompaniment for men's voices, sung by the club. This number was so heartily applauded that the last part was repeated as an encore.



Mary Hissem-de Moss

Her singing of Händel's "O Sleep, Why Dost Thou Leave Me?" was delightful for the ease with which the florid passages

were delivered, and especially in the delicate gradations of crescendo and diminuendo.

Mme. Hissem-de Moss recently took part in a concert in Orange, N. J., and on February 13 she sang in Schenectady, N. Y. Her Sundays are entirely taken up with choir work. In the morning and late afternoon she has been singing at the Fifth Avenue Presbyterian Church, New York, as soloist, a position which she has held for the last twelve years. In the evenings she has been completing her eighth year of singing at the Calvary M. E. Church, East Orange, N. J. About every third Sunday Mme. Hissem-de Moss sings in the early afternoon at the Knox Memorial Church, New York.

KUBELIK AT THE HIPPODROME

Violinist Returns to New York for Sunday Night Concert

Jan Kubelik's drawing power at the New York Hippodrome is nothing short of astonishing, and last Sunday evening, when the Bohemian violinist appeared there for the first time after his return from his lengthy tour, the immense auditorium was almost completely filled. He was assisted by the New York Symphony Orchestra and gave his hearers more than their money's worth, for he played two long concertos in succession—Saint-Saëns's B Minor and the D Minor of Vieuxtemps—Wieniawski's "Souvenir de Moscow" and Paganini's "Campanella" and an encore at the close. For the connoisseur, of course, the chief musical pleasure lay in the beautiful Saint-Saëns work, the slow movement of which is one of the gems of concerto literature. Mr. Kubelik's tone had not all its accustomed purity at the start, but it improved as the evening wore on. He played the concerto not without regard for its poetic content. He also gave a smooth performance of the tiresome Vieuxtemps, and in the last numbers exerted his usual sensational effect by successfully hurdling the technical barricades which confront the player at almost every step. All of which brought to pass the usual exhibition of Hippodrome approbation.

The orchestra played Dvorak's "Carnival" Overture, the waltz from Tchaikovsky's "Eugen Onegin" and pieces by Schubert and Mendelssohn with as good effect as is possible in this acoustically defective auditorium. H. F. P.

Ludwig Hess Soloist with Milwaukee Musical Society

MILWAUKEE, Feb. 12.—Ludwig Hess, the noted German *lieder* singer, was soloist in the Milwaukee Musical Society's concert at the Pabst Theater to-night. It was the 433d concert given by the society since its organization. It was in Milwaukee that Mr. Hess made his American début, the occasion being the National Sängerfest here last June. The Musical Society offered a chorus of 200 voices. Hans Bruening was at the piano and Enrico Tramonti, first harpist of the Theodore Thomas ensemble, also assisted. The concert was under the direction of Herman A. Zeitz. M. N. S.

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Bureau of Musical America,
5, Villa Niel, Paris,
January 31, 1912.

THE movement in favor of musical decentralization in France is gaining in importance every week and the season promises to be important for the large provincial theaters. If the movement continues to spread as rapidly as the musical calendar of the last few weeks would indicate, the time will soon come when the managers of provincial theaters will have to agree upon the dates of their "first nights" just as their Parisian colleagues are now obliged to do.

A new opera was produced last Saturday at Marseilles and the Opera House of Nice announces for to-night the first night of "Vercingétorix," a musical drama in four acts by Arthur Bernède and Paul de Choudens, music by Félix Foudrain.

M. Guist'hau, the new Minister of Public Instruction, and his subordinate, Léon Bérard, Sub-Secretary of State of Fine Arts, who recently succeeded M. Dujardin-Beaumetz of long standing, are both ardent partisans of musical "decentralization." M. Guist'hau, as mayor of Nantes, one of the large towns on the Atlantic coast, was an early exponent of the idea and the municipal theater of that city owes much of its present importance to his untiring efforts.

Both M. Guist'hau and M. Bérard have openly approved Pedro Gailhard's report on the question which has just been submitted to the Academy of Theaters, an unofficial body recently organized. The former director of the Opéra, while declaring himself an ardent advocate of musical "decentralization," has aimed in his report at a more practical result than the mere repetition of general ideas. He recognizes that the only way to make the movement fruitful is to second it financially with subventions similar to those granted to the Opéra, the Opéra-Comique, and other national theaters of France.

The movement is at present well under way and it has found so many warm and

influential partisans throughout France that notwithstanding the present lack of funds it has already caused the production in the provinces of half a dozen new operas by French composers. But the exponents of the idea are aiming still higher—they want to induce Parliament to vote a national subvention which will enable the large provincial cities to create in their midst musical centers, comprising an opera house and a gratuitous school similar to the National Conservatory, which would foster competition throughout the country and result in the raising of its already high artistic plane.

The New "Charlemagne"

The event of the grand opera season of Marseilles was the first performance Saturday night of "Charlemagne," an opera in three acts by Jean Marsèle, music by Durand-Boch. Leading Parisian critics and notabilities of the music world had traveled to that city to witness this "first night," not on account of the national hero portrayed in this new work, but because the score and libretto were rumored to be of exceptional merit. M. Marsèle is the author of several short plays which have been produced on various stages, but M. Durand-Boch, while he has composed several symphonic poems, has never before attempted grand opera. The general impression of the audience was very favorable, and this success should serve to encourage young composers who ambition laurels in grand opera.

The theme of "Charlemagne" is directly taken from the famous song of the heroic deeds of Roland, nephew of Charlemagne. The poem is mostly in verse, while many passages are in rhythmic prose. The author of the libretto claims to have aimed only at adapting the "Song of Roland" to the stage, making as few changes as possible and maintaining the naive and legendary characteristics of the original. The only liberty which he took with France's national epopée was to suppose that Charlemagne's army was accompanied by women, though two of those which he thus introduced into the play are alluded to in the "Song of Roland." Aside from this concession to modern theatrical conventionality which would hardly admit of grand opera without any female rôles, the story of "Charlemagne" follows closely the original from which it is taken.

The score of this opera has met with unanimous praise, though the influences of Bach, Beethoven, Berlioz and especially Wagner are particularly noticeable.

The cast of "Charlemagne" was brilliant, several Parisian stars having been engaged for the occasion. Mme. Aurore Marcia, who a few weeks previous had made a striking creation in the leading part of "Les Girondins" at the Paris Gaiety Theater, impersonated with due majesty the part of Queen Bramimonde and sang with winning charm. Suzanne Cesbron was a cap-

tivating Aude, Roland's betrothed. Roland is naturally a tenor, Emperor Charlemagne a majestic basso and the traitor, Guesnes, is a baritone. These parts were sung respectively by M. Lemaire, who off the stage is a pianist and composer of note, Delpassy and Carbelly.

Season at Monte Carlo

The new operatic season of Monte Carlo has just opened with "Boris Godounow," one of the foremost works of the modern Russian school. The opera was remarkably performed by a marvelously homogeneous company, comprising members of the imperial theaters of St. Petersburg and Moscow. Chaliapine carried off the honors of the evening by his magnificent and forceful impersonation of the title part.

The dissensions between the ballet dancers of the Opéra and their directors are definitely at an end and the victory has remained with the latter. The only tangible result of the strike has been to postpone until April the production of "Le Czar," a new opera by Mme. Gabrielle Ferrari, Mlle. Varesco and M. Paul Milliet, the first performance of which was announced for January 14 last. Owing to the leave granted Muratore and Noté, who were to sing the leading parts, and who will be absent from Paris during February, Messrs. Messager and Broussan agreed with the authors to postpone the first production until the return of these artists.

News reaches here to-day that the ballet dancers of the Théâtre de la Monnaie of Brussels have imitated their Parisian colleagues and have gone on strike. They will not dance unless the Belgian Government grants every member of the ballet the decoration of Officer of the Royal Academy. The reason for this singular request is that Mlles. Cerny, Legrand and Verdoot, three leading members of the ballet, have just been singled out to receive this decoration.

A concert has just been given at Rennes, in Brittany, by René Guillou, a pianist virtuoso and composer of very promising talent, for he is just eight years and three months old. He has been welcomed as "the heir of Mozart," and is especially gifted as a composer, being the author of many scores for piano, piano and violin, quatuors and a high mass.

Sebastian B. Schlesinger, who is now on the Riviera, had the pleasure of hearing his works interpreted last week by Mme. Lily Braggiotti in the Salle des Fêtes of the Cercle Artistique of Nice. There were French, English and German melodies and composer and singer shared honors alike.

DANIEL LYNDY BLOUNT.

Reynaldo Hahn, the French composer, provided the incidental music for a new drama, "Medusa," by Maurice Magre, which lately had its première at Monte Carlo.

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BACHAUS WITH THE ST. LOUIS ORCHESTRA

Stojowski's Suite in E Flat Feature of Program Given Under Mr. Zach's Baton

St. Louis, Feb. 10.—After a lapse of two weeks the Symphony Orchestra presented an interesting program at its tenth pair of concerts. The Overture "Iphigenie in Aulis" (with Wagner's ending) was played for the first time here, but failed to impress deeply. The new Stojowski Suite in E Flat, op. 9, was another novelty here. The first movement, "thème varié," is well worked out and is followed by an "Intermède Polonaise" which is very beautiful and colorful. Mr. Zach gave it a signally effective reading. The third and last movement, "Reverie et Cracovienne," is written with a Polish folk-song as the basis and gradually leads into a form of Mazurka. The composition is conceived along original lines and is particularly well scored. Tchaikowsky's "Overture 1912" closed the program.

The soloist was Wilhelm Bachaus, the distinguished German pianist, appearing here for the first time. He played the Beethoven Concerto in G Major, No. 4, and gave it a masterful interpretation. His brilliant technic was used to advantage when he played as encores a "Bohemian Dance," by Smetana, and Chopin's "Butterfly," the latter taken at an astounding tempo. He was well-liked by both audiences and made a most favorable impression on the critics.

At the "Pop" last Sunday, the Society tried an innovation in the form of a Symphony Concert at popular prices and every seat was sold and many were refused admission. Tchaikowsky's Sym-

phony No. 6 ("Pathétique") was given in its entirety and the Overture to "Oberon," with the Vorspiel to "Die Meistersinger" were the orchestral numbers, while Mr. Olk played the "Rondo Capriccioso" of Saint-Saëns, with orchestral accompaniment.

The Lambardi Opera Company have played to a most successful week at the Shubert Theater presenting "Rigoletto," "Madame Butterfly," "La Bohème," "Barber of Seville," "Thais," "Lucia" and "Trovatore."

The lovers of light opera have had their fill this week with "Gypsy Love," as sung by Marguerite Sylva. It is a beautiful opera and splendidly staged. Phyllis Partington sang the rôle on several occasions.

H. W. C.

KARL JÖRN AS CONCERT SINGER

Tenor Appears in Carnegie Hall with Assisting Artists

At Carnegie Hall last Tuesday afternoon Karl Jörn, the German operatic tenor, appeared in a recital of songs assisted by Victoria Boshko, a young pianist, and Lelia Royer, soprano. Mr. Jörn's program was made up of a wide diversity of items ranging from Schubert's "Doppelgänger" and "Du Bist die Ruh" to the well-known "Pagliacci" aria and numbers from "Rosenkavalier," "Manon," "La Bohème" and "L'Africaine." It is unfortunate but true that Mr. Jörn has considerably marred the really beautiful lyric voice he disclosed when he first came to America by a very faulty method of tone emission.

Miss Royer sang her numbers with a naturally good voice, which has also been spoiled to a great extent by a tremolo and faulty production. Miss Boshko, the pianist, played numbers by Chopin, Rachmaninoff and Liszt with fleet fingers and good technic, but with a dry and brittle tone and incomplete mastery of pedal effects.

H. F. P.

Manager Turner with Maud Powell in Florida

H. Godfrey Turner, manager for Maud Powell, the distinguished violinist, went to Florida this week to join Miss Powell at St. Augustine. He will travel with the violinist until the end of February. Miss Powell is appearing for the first time in several cities of that section of the South, and reports from all quarters indicate a lively interest in her work. Large audiences have been the rule at every appearance.

GRUPPE KANSAS CITY ORCHESTRA SOLOIST

'Cellist's Masterful Performance Wins Him Ovation—Orchestra's Fine Progress

KANSAS CITY, Mo., Feb. 9.—The fourth concert by the Kansas City Symphony Orchestra was given on Tuesday afternoon in the Shubert Theatre. Paulo Gruppe was the soloist. The concert was notable for several reasons, the first being the opportunity afforded music



John Riley, Manager Kansas City Orchestra

lovers of hearing such an artist as Gruppe under the very best conditions. He played Saint-Saëns's beautiful Concerto in A Minor with such perfect ease and freedom from mannerisms, that one could scarcely realize how very difficult it is. He was given an ovation and played for an encore Bach's Bourrée for cello alone. In the second half of the program he gave a Nocturne by Klengel and a Dvorak Rondo, which were also greatly appreciated. Of the concerto, one of Mr. Gruppe's critics said: "The concerto left no doubt as to Gruppe's ripening genius and gave emphasis to his amazing technic and musical understanding, which have been admired on former occasions. The work, indeed, abounds in technical difficulties, but Gruppe conceals them." * * * And it is a beautiful work as he plays it. There are intervals dedicated to the purely tonal enjoyment of the solo instrument, and in these Gruppe is as successful as in the more showy passages. Yet he is a conservative in the exploitation of his instrument's particular characteristic. His tone is full, smooth and clean—singing, not sighing—human but not sentimental, close kin to the elemental voice of the wind, an open air quality hard to define."

The orchestra opened the program with Chadwick's Overture "Melpomene" followed by the Haydn Symphony in B Flat Major. In this Mr. Busch brought out the best in his orchestra. The Allegro Vivace movement with its alluring theme, brought out in the brightest way imaginable, was in itself sufficient to show what splendid progress the orchestra is making.

"Finlandia," a tone poem by Jan Sibelius, is entirely different from anything which has heretofore been played. It opens with great sustained chords followed by a folk song, and it was received with enthusiasm. Two dainty little "Chansons" by Pierné, a Menuetto for strings alone by Balzoni and the tuneful overture to "The Merry Wives of Windsor," by Nicolai, completed this splendid program.

There is one man in the orchestra to whom much credit is due for its organization and success and of whom too little is known. He is "Jack" Riley, manager. Mr. Riley is of great assistance to Mr. Busch and the Kansas City Musical Club in maintaining and advancing the orchestra.

Elena Gerhardt, the famous lieder singer, was heard on Friday afternoon in the Willis Wood Theater. Too much cannot be said of the wonderful art and lovely voice of this charming interpreter of song. She had the profound attention of her audience and very graciously added three songs at the close. She sang from Franz, Brahms, Schumann, Schubert, Strauss and Wolf. Paula Hegner, quite young for so important a position, was an excellent accompanist.

M. R. W.

Irma Dillon Studies with T. S. Bergey

CHICAGO, Feb. 12.—Irma Dillon, an operatic soprano, who has been busy on the Pacific coast all season, returned from Seattle last week and resumed her studies with her first and only teacher, Theodore S. Bergey. Another pupil of this studio, Carl Rohles, tenor, sang with success Saturday evening at the B. O. P. Elks banquet in the Gold Room of the Congress.

Munich is to be the first German city to hear Mascagni's "Isabeau."

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Symphony in C Minor, No. 1.....Brahms
Symphonic Poem, "Francesca da Rimini".....Tchaikowsky
Overture, "Tannhauser".....Wagner

Wednesday Night, April 10
Overture, "Egmont".....Beethoven
Symphony No. 6, "The Pathétique".....Tchaikowsky
Prelude and Liebestod, "Tristan and Isolde".....Wagner
Waldweben, "Siegfried".....Wagner
Overture, "Meistersinger".....Wagner

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ACTIVITIES OF THE FEDERATED CLUBS

**Additional Directions in Regard to Third Biennial Prize Competition—
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corded—Three Year Books of Exceptional Merit Are Published—
Interesting Programs Given Recently**

IN the announcement of the Federation Prize Competition an error was made in stating the full amount of prizes offered for the Third Biennial Contest. It should have been \$2,000 instead of \$1,950. The chairman of the American Music Committee also wishes it stated that in Class Two, "Choral Work," it is desired that competitors send also pianoforte score. Anyone wishing further information in regard to "The Third Biennial Prize Competition for American Composers" can receive it by communicating with the chairman of American Music Committee, Mrs. Jason Walker, 622 Vance avenue, Memphis, Tenn.

It is a great pleasure to announce that the Federation has increased its membership by the acquisition of six clubs: The Music Department of the New Era Club, Oswego, N. Y.; the MacDowell Club, of Milwaukee; the MacDowell Club, of Denver; the Apollo Club, of Winfield, Kan.; Kalamazoo Musical Society, which is a combination of the Schubert Club and Madrigal Society of Kalamazoo, Mich., and the Society for the Promotion of Opera in English and the Encouragement of American Music, of New York City. The last-mentioned organization is a most important acquisition to the Federation.

A slight change has been made in the list of officers of the Federation. May Chase Weston Bangor has been elected to the office of state vice-president of Maine in place of Miss Stevens, resigned; Mrs. J. H. Smislaert, of Denver, has been elected vice-president of the Western section, in place of Miss Elliott, resigned. Mrs. Smislaert is one of the leading pianists of Denver, is president of the MacDowell Club and a member of the Harmony Club and the Denver Center of the American Music Society.

Under the capable and energetic leadership of Lucy A. Brikenstein the Friday Morning Music Club, of Washington, D. C., is having an unusually interesting season judging from the programs received. Two mornings were devoted to American music.

MacDowell, Sonata "Tragic," No. 1, Mrs. Byrnes; Horatio Parker, "Love in May," Mary Turner Salter; "The Pine Tree," Alexander MacFayden; "Love in the Wind," Miss Church; Margaret Ruthven Lang, "Tryste Noel," Josephine Underwood Munford, "Twin Roses," Miss Edwards; Mary Turner Salter, "The Charm of Spring," "Mistress Mary," Miss Church and Miss Edwards; Mrs. H. H. A. Beach, "Scottish Legend," "Love Song," "Dragon Fly," "Arlecchino," Mrs. Neibel; Chadwick, A. Rondell; Ethelbert Nevin, "Wynken, Blynken and Nod," The chorus; soprano solo, Mrs. Gawler.

Another morning was devoted to "Scenes from the Opera 'Königskinder,'" by Humperdinck; a miscellaneous program on November 24 was made up of compositions of Rubinstein, Chaminade, Monsigny, Stein, Saint-Saëns, Schubert, Wagner, and the morning of January 26 was devoted to folk-songs. The high-water mark was reached, however, on December 8, when an organ recital was given under the auspices of the club by J. Fred Wolle, of Bethlehem, Pa.

The Ladies' Friday Musical, of Jacksonville, Fla., sends an interesting Year Book with programs of American composers, including "Composers of Opera in America";

"A MacDowell Day"; compositions by Chadwick, Foote, Nevin, Parker, Buck Van der Stucken, Mascn, Gilchrist, Huss, DeKoven and others. An original program is one headed, "Conquest of Music by Women." Other meetings were given over to programs of Liszt, Chopin, Mendelssohn and Schumann as exponents of the "Romantic School"; "The Sonata as Developed by Clementi, Mozart and Beethoven"; "Mendelssohn, His Overtures"; "Dvorak as Exponent of Slav Folk Lore"; "Modern French Opera"; "Music of the Sea," and "Music of the East."

The Music Study Club, of Mt. Vernon, Ill., has a calendar for the year which offers much that is valuable to the serious student. The programs start with two meetings occupied by "The Piano"; two meetings by "The Voice"; a program on "The Orchestra, Orchestral Music and Chamber Music"; one meeting devoted to the consideration of "Harmony"; two to

"Musical Form"; three to "Early Opera"; "Italian and French Opera" and "German Opera"; one to "The Oratorio," and one to "Women in Music." This list is dignified and shows a beautiful and ambitious spirit on the part of the program committee.

The Berwyn Musical Club, of Berwyn, Ill., has elected to devote this season to the study of "Modern German Composers" and "The Scandinavian School." The Year Book includes programs devoted to the works of Georg Schumann, Eduard Schuett, Max Reger, Richard Strauss, Ludwig Schytte and Hugo Wolf. "Scandinavian Folk Songs with Dances" is followed by programs of Halldan, Kjerulf, Edward Grieg, "The Story of Sigurd Jorsalfar" by Bjornsen, Agathe Backer-Grondahl and Christian Sinding. There is great value in programs like these, concentrating the winter's efforts on one or two special subjects: a positive gain results from such thorough work.

The following delightful program was given under the auspices of the Amateur Musical Club, of Chicago. The Sonata in G Minor for Piano and Violin by Mr. Otterstrom was of special interest. Mr. Otterstrom is a Chicago teacher and pianist, who is Danish by birth, but who has lived most of his life in St. Petersburg.

Debussy, "Deux Arabesques," Guilmette-Rive-King, Prelude and Fugue, Grace M. Desmond;

Bruch, Romanza in A, Mary Alice Rice; Liszt, Die Lorelei, Cadman, From the Land of the Sky Blue Water, McFayden, "Spring's Singing," Mrs. William D. McIlvaine; Theodore Otterstrom, Sonata, G Minor, for piano and violin, manuscript, Mr. Otterstrom and Mr. Becker; Roger Quilter, "To Daisies," "Julia Cycle," "The Hight Piece," Miliotti, "Povero Marinar," Puccini, "Prayer" from "Tosca," Hugo Kaun, "Der Sieger," Mrs. Harry Lee Williams.

The Amateur Music Club, of Peoria, which was organized five years ago, has grown to be one of the important organizations of the state of Illinois. The president, Mrs. W. A. Hinckle, is a woman of resource and energy and a capable leader. Under her management, and with the aid of her committee, the club is now in the full swing of a thoroughly successful season. The year opened on October 20 with a piano and song recital by Blanche Chapman and Mrs. Sanger Steele, of Chicago. This was followed by an opera musicale given by Anne Shaw Faulkner, with stereopticon illustrations, assisted by Marks E. Oberndorfer, pianist.

On January 5 Helen Waldo, of New York, interpreter of "Child Life in Song," gave an evening costume recital. On January 11 Charles W. Clark gave a song recital. The club season will close on March 7 with a recital by Vladimir de Pachmann.

E. W. RULON,
Press Secretary.

NEW MUSICAL PUBLICATIONS

ONE of the most interesting results of the recent agitation on singing in English with its consequent discussions concerning purity of enunciation was the appearance of a volume "Diction for Singers and Composers,"* by the distinguished instructor of elocution, Henry Gaines Hawn. The volume has just reappeared in a new and enlarged edition and is closely packed with information of the most invaluable sort. The book should be in the library of every singer and composer and even those persons whose activities do not fall under either of these classifications can reap much benefit by a close study of the principles Mr. Hawn endeavors to inculcate.

The present volume is half again as large as its predecessor. To the treatise on diction has been added a new table of phonetics of English speech. This is of such simplicity and conciseness that foreigners have found it of great service in acquiring the language. There is also a comprehensive outline of the art of reading and all the necessary laws for learning the art so far as it may be imparted by the printed page.

Mr. Hawn's discussion of the elements of expression in vocal music is intensely interesting and discloses unerring insight and understanding. But even more notable in their way are the chapters on the importance of the words in relation to songs. Mr. Hawn puts his finger on a lamentable weakness of many composers—namely, disregard for the poetic sense of what they are setting and the ensuing discrepancies of musical accentuation and phrasing which arise. The singer, too, Mr. Hawn finds, is prone to overlook the poetic sense of what he is delivering in the effort to produce beautiful sounds. "Let the singer's aim be to interpret, convey thought, not tone alone," he insists.

It is impossible, of course, for the singer to render his words so as to make them comprehensible unless he has eradicated defects in his method of speaking English. To such defects the author has given due consideration. "Corrective work," he de-

clares, "must be begun in the speaking and reading of words; and the singing of English will then take care of itself with some slight exceptions."

Mr. Hawn deserves hearty congratulation and encouragement in his good work. None are better qualified to carry on the worthy crusade than he. It seemed last year as though there remained little of significance to add to his book, but in its new edition he has admirably succeeded in amplifying and broadening its scope.

* * *

THE average opera-goer is prone to regard a libretto as beneath contempt as literature and few ever think of dignifying it with a place in a library beside the greatest poetic works. A corner in a dark closet or at the bottom of a desk drawer is usually deemed a fitting place of confinement for the opera book. The intelligent musician realizes, of course, that there are not a few librettos deserving of a better fate and certain it is that the great Wagnerian poems from the "Flying Dutchman" to "Parsifal" take precedence over all others in this respect. Practical recognition of this fact has just been furnished by Dodd, Mead & Co., who have issued in two handy and prettily bound volumes the poems of "Meistersinger" and "Tristan" as the first of a series entitled "Famous Operas."† The idea is certainly a worthy one and deserves success. The original and a translated version of these librettos are given on opposite pages and preceding them there is a lucid and useful introduction by W. J. Henderson giving the plot of the drama and a brief discussion of its poetic and musical features as well as its relation to Wagner's life and aesthetic theories. It is a great pity, however, that the publishers did not give more attention to securing better translations. True, the ones used have done yeoman service for years in the librettos sold at the Metropolitan Opera House. But for the most part they are neither idiomatic English nor literal reproductions of the German, nor do they preserve a vestige of the richly poetic flavor of the original.

†"FAMOUS OPERAS: TRISTAN AND ISOLDE AND DIE MEISTERSINGER." By Richard Wagner. Cloth, 321 and 511 pages, respectively. Published by Dodd, Mead & Co., New York. Price, 60 cents, net.

*"DICTION FOR SINGERS AND COMPOSERS." By Henry Gaines Hawn. Cloth, 172 pages. Publication Department of the Hawn School, New York.

Lilla Ormond Starts on Tour of West and South

BOSTON, Feb. 12.—Lilla Ormond, the mezzo-soprano who gave her farewell recital in Boston last week, left immediately to fill several engagements in the East, before starting on Western and Southern tours. She will sing in Middletown, Conn., to-morrow, and on Thursday before the Girls Club at Andover, Mass., following this with an appearance before the Rubinstein Club, at New York, at the Waldorf-Astoria, on Saturday. She will then leave for the West, singing in Minneapolis, St. Paul, Red Wing and other places. Her Southern tour will extend as far as New Orleans and will include many important cities between New York and the Southern city. In April Miss Ormond will return to Boston for her wedding, which will take place early in the month. She is to marry Mr. Dennis, of New York, and they will start at once on a wedding tour around the world.

D. L. L.

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IN THE REALM OF LIGHT OPERA

Victor Hollaender Writing Against Time to Complete Scores for Three Operettas Declares Libretto Is the Main Factor in Comic Opera Success—The Absurdities of Musical Comedies—"The Opera Ball" Opens

By WALTER VAUGHAN

HIGH up in the Hotel Astor, in a suite of rooms far removed from the distracting noises of Broadway, Victor Hollaender, one of Germany's famous light opera composers, writer of innumerable comic operas, has been living for the past three months, writing against time, for by the terms of a contract with a well-known firm of American theatrical managers he must deliver to them before February 20 the complete scores of three new light operas.

In addition to this he is rewriting the music of still a fourth one and is also conducting the orchestra at the Casino Theater, where "Sumurun," the wordless play for which he supplied the musical setting, is appearing.

Knowing that the average composer considers himself greatly overworked if he completes three operas in an entire year it was not without a feeling of temerity that I knocked at his door at the time of our appointment. Expecting to find a nervous, temperamental man, rushed to the point of distraction, now that the time for the completion of his work has nearly expired, I was most agreeably surprised, for Herr Hollaender immediately gives the impression of robust health, fine mental repose and fairly radiates humor and good nature.

"If you can spare me a few minutes," I began.

"You can have all the time you desire," smiled the composer, "I'm not particularly busy to-day."

"You see I came to America a little ahead of time and in consequence I have my work well in hand and am not rushed and distracted as my time limit draws near, as is the case with so many composers. I preferred to do my composing in this country rather than at home for a number of reasons; of course it is a great advantage to be where I can consult frequently with my managers. I wanted to live among the people I am writing to please, and, most important of all, I desired to witness as many American musical productions as possible."

"I have seen practically everything that has been presented in New York and in spite of the wonderful productions, the lavish scenery and effects, the gorgeous costumes, the famous beauty choruses, I am already weary of them. They are all alike, even to the small details, and nearly all the producers seem to be working along one line, especially in the arrangements of the chorus. Always there are the tall ladies—'show girls' I think you call them—the medium-sized ones, and the little ones, 'broilers,' always arranged in the same way, and they troop on and off the stage without the slightest regard for the story of the play."

"I firmly believe that in light opera, as in serious plays, the stage should depict life as accurately as possible, but in the average musical play contrary conditions seem to prevail, and this, in addition to the sameness of production, I believe, is what has caused failure after failure."

"For example, in a musical piece two lovers are discovered sitting in some rustic bower and they sing a love duet. It is beautiful, but before they have fairly finished the last note, on rushes the chorus which joins in and sings the number over and over again; and finally, after the encores are exhausted, they leave the two lovers alone again to resume the story of the play as best they know how. No scene like this would ever occur in real life and, in consequence, I believe is not good from the stage point of view. Another instance to illustrate my point: Two sweethearts are strolling down a country lane; the hour is noon; the sun is shining; the birds are singing and the lovers sing as they walk together. They finish their duet, but before the audience can in any way show its appreciation of the number, bang! goes the drum, the entire stage and auditorium are suddenly enveloped in pitchy darkness, the shuffle of many feet is heard, the chorus is back on the stage and the song is repeated again and again to the time of a clever electrical device in the hands of each chorus girl, by which she flashes electrical sparks that give the effect of the stage being filled with millions of fireflies."

"Clever as this may be, can you imagine the consternation that such an occurrence would create if it really happened to these young people during their stroll together?"

"First and foremost in the success of a light opera comes the libretto, and anything that detracts from a clear and lucid presentation of the plot of the piece is bound to detract, and scenes like those I have cited do just this."

"It may sound strange, coming from a composer, but the fact remains that a light opera with poor music can succeed if the book is bright and clever, but the finest music in the world will never save a work that possesses a dull libretto."

"The best work from a musical standpoint that Johann Strauss ever wrote was 'A Night in Venice.' How well I remember his leading the orchestra that opening night in Vienna, many years ago. He looked for a colossal triumph, but the opera was a dismal failure, simply because the libretto was dull and stupid."

"If managers, both American and European, would only realize this, how many failures would be saved them!"

"You have clever librettists in America; I can see that by their work. But the unfortunate part of it is that there are so few they are greatly overworked and cannot in consequence give their best efforts."

"You have fine playwrights in this country who could undoubtedly write excellent librettos, but few make the attempt and perhaps with good reason—for the amount of work spent in writing a good light opera libretto would produce an entire play, and then the author would get all the royalties"



—Photo by Mishkin

Josiah Zuro, Conductor of "The Opera Ball," Which Began a New York Engagement This Week

instead of being obliged to divide them with the composer. Of course when a successful play has lived its life and passed to the storehouse the author is glad to welcome the composer, who gives the piece a musical setting and makes it over into a musical comedy or light opera, for that brings the playwright additional royalties which otherwise he would never receive."

"Writing a libretto is no simple matter, as many a man has discovered, to his sorrow. Lines and situations that read wonderfully well in type are—oh! so different—when spoken or played on the stage and the very portions of a libretto with which the author plans to convulse his audience with laughter are oftentimes received in the greatest silence."

"The French composers well realize the value of a good libretto and never fail to give credit to their writers, many of whose works are not only witty and clever but possess real literary value; and, after all, the much abused public, if it only has a chance, will appreciate these qualities."

"Take the musical successes you have had in this country this season and you will see that all had good librettos. 'The Pink Lady,' one of the best, had an excellent book and to it I believe the greater part of its big success is due, although the music also had a popular appeal."

"'Gypsy Love,' a big success in the West, I understand, also has a fine book, although greatly changed in the translation, especially in the last act, which shows the gypsy violinist in a gay Parisian restaurant filled with elegantly 'owned' women. There was no such scene in the original; on the contrary, the gypsy and his bride were seen in a poor and lowly inn surrounded by peasants in cheap but striking costumes."

"The managers tell me the change was necessary, as Americans like to see beautifully dressed women in their light operas. But Americans have been seeing show girls and elegant costumes for years and I wonder if the piece would not have scored a bigger success in New York if the original scene had been left alone."

"Among the American pieces I have seen I liked best two of Victor Herbert's works. 'The Duchess,' although not a success, was filled with beautiful music, as also 'The Enchantress,' which is a fine production the score of which shows true musicianship. He writes excellently for the voice, as well as for the orchestra, his ensembles are beautiful, and I keenly enjoyed both works."

Asked to tell something regarding himself Mr. Hollaender said: "My home is in Berlin, where I have lived nearly all my life, with the exception of six years spent in London, where I conducted an orchestra."

"The greater part of my life has been devoted to composition and conducting and of late years I have conducted only my own works at the Metropole Theater in Berlin, for which I write all the revues. I have also written two grand operas, one of which has been produced in Germany and England."

"As to the music of 'Sumurun,' concerning which American critics have said so many kind things, I was in Vienna when Max Reinhardt sent for me to compose the music for a pantomime. Never having done anything of the sort I at first refused, but he was insistent and I finally agreed, stipulating that the play must last not over an hour, but once I got started it grew and grew until it assumed the proportions of an entire play."

"When completed we had little faith in the whole production, and Mr. Reinhardt offered to sell his share in the production for less than \$200, but could find no takers. Its success, you, of course, know, is now world wide, and I never take my place in the conductor's chair at a performance of this production that I do not think of the days when everything connected with it looked so dark for us and we were nearly discouraged."

"The wonderful degree of enthusiasm which Americans have accorded German light operas is naturally very gratifying to their composers and I look forward to many visits to this country within the next year. Already one or two are claiming to be the first to visit this wonderful country, but I am afraid I will have to appropriate that honor to myself. I visited America just twenty-one years ago, when I conducted a series of operatic performances in German in Milwaukee."

MARIE CAHILL began an engagement at the Liberty Theater on Monday night of this week in "The Opera Ball," a Viennese operetta the music of which is by Richard Heuberger, former director of the Vienna Opera House.

The American adaptation was made by Sydney Rosenfeld and Claire Kummer and the entire production met with an enthusiastic reception. The principal scene shows the annual ball at the Grand Opera House in Paris.

Miss Cahill, in the rôle of a dashing widow, scored a big personal success, as well as several of the members of her supporting company, which includes Harry Conner, George Lydecker, Burrelle Barretto, Evelyn Carrington, Olive Ulrich, Alice Gentle and Hazel Kingdon.

An augmented orchestra under the capable direction of Josiah Zuro played the music in an effective manner.

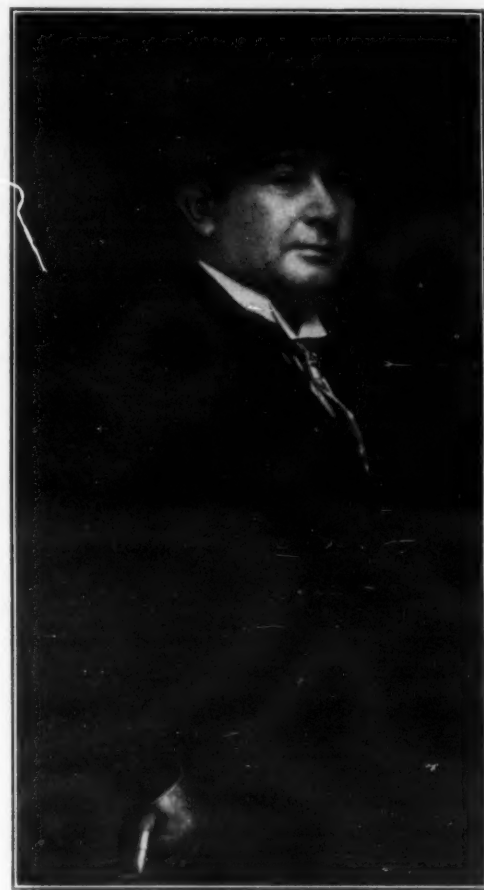
"THE MAN FROM COOK'S," a new musical play by Henry Blossom, with music by Raymond Hubbell, was presented for the first time on Monday night at the Academy of Music in Baltimore. A week later it will begin an engagement at the Tremont Theater in Boston, after which, if successful, it will be brought to New York for a Broadway hearing.

In the company are Fred Walton, Leslie Kenyon, Stella Hoban, Flavia Arcaro, Marion Murray, Josephine Harriman and John T. Dempsey.

ROSE BARNETT, a young soprano with less than three months' stage experience, is meeting with much success singing the rôle of *Fritzi* in Reginald De-Koven's light opera, "The Wedding Trip," now on tour. She possesses a beautiful voice and the prima donna rôle offers her a splendid opportunity to display her talent. She will continue in the rôle until Miss Nielsen, who is ill in this city, recovers.

JOHN CORT and the Shuberts have leased for a term of years the American Music Hall in Chicago and will present there a series of light operas and musical comedies.

The first piece to be presented is "The Rose of Panama," which last week closed a short engagement in New York at Daly's Theater. The experience of this operetta in New York is not unlike that of "Gypsy Love." In both the prima donna lost her voice entirely on one of the early performances and had to withdraw from the cast. Both productions suffered greatly in a business way and had but short runs in New York. However, "Gypsy Love" in



Victor Hollaender, Noted German Composer of Light Operas, Now in New York

Chicago scored one of the biggest hits registered by any production that has appeared in that city in years, and Mr. Cort is wondering if "The Rose of Panama" will have a similar experience.

CLIFTON CRAWFORD, the star of the successful musical comedy, "The Quaker Girl," now playing an indefinite engagement at the Park Theater, is, in addition to being one of the most talented light comedians on the American stage, a composer and song writer of much ability and has to his credit several published light operas, in which he has supplied both lyrics and music, to say nothing of innumerable popular songs, one at least of which enjoyed national popularity. "Nancy Brown" is his best known song, written some ten years ago, and it not only brought Mr. Crawford a small fortune in royalties but also served as the medium which elevated Marie Cahill from a small rôle in a musical piece to a comic opera star.

"THE PINK LADY" company, now playing in Boston, will close its engagement in that city on March 23 and two days later will sail on the *Minnehaha* for England, where the piece is to be presented early in April by Messrs. Klaw & Erlanger.

A. L. Erlanger will make the trip to England to witness the opening of this light opera, and he is already in receipt of several messages of sympathy from some of his brother managers who have at various times in the past attempted to convince the British public of the excellence of American productions.

The general impression in local theatrical circles is that a theater-going public that refuses to patronize a production of the type of "The Spring Maid" is hopeless.

J. HUMBERT DUFFEY, well known on the concert stage, has been engaged by Werba & Luescher to create the leading tenor rôle in the new Viennese operetta, "The Rose Maid," which is to have its first American performance in Baltimore on February 26. Max Bendix, the orchestral conductor who was loaned by this firm to Fred. Whitney to conduct the first performance of "Baron Trenck" in this country, has charge of the rehearsals.

BERNARD DALY, the young tenor who took John McCluskey's part in "Alma Where Do You Live?" when it went on tour this season, and which closed a short time ago owing to the severe illness of Truly Shattuck, is going into vaudeville with a complete comic opera in tabloid form which will run nearly an hour and will employ a company of thirty singers.

DRESDEN CAPTIVATED BY MRS. BLOOMFIELD ZEISLER

American Pianist Scores in Brilliant
Program—Edith de Lys Acclaimed
as a Great Singer

DRESDEN, Feb. 6.—Mrs. Fannie Bloomfield Zeisler, America's foremost woman pianist, scored a complete success at her recent recital here after an absence of many years. The program displayed the artist's powers brilliantly and presented a new Mrs. Zeisler to her Dresden admirers. The way in which she prepared and built up her climaxes and the striking results which she obtained were most interesting to watch. In the Brahms Rhapsody, op. 119, and the Schumann Rhapsody, op. 2, the pianist deviates somewhat from the customary interpretation, but her delivery is all the more forceful for it. Other numbers on Mrs. Zeisler's program were Beethoven's Minuet in E Flat, the "Turkish" March, the Schumann Toccata, Cyril Scott's "Dance Nègre," Poldini's "Poupée Val-sante," Liszt's "Liebestraum," and the "Erl-king." A reception was given in honor of Mrs. Zeisler, preceding the recital, at the home of A. Ingmann, where she added many new friends to her list. A large number of Dresden and American musicians was present.

On the evening of Mrs. Zeisler's appearance another American artist, Edith de Lys, of Boston, was the soloist at the Resource Society's concert. Miss de Lys is undoubtedly one of the best singers now before the public. Her beautiful delivery and the warm timbre of her voice are something to remember. Her singing of the "Gloconda" aria was excellent, but it was in the aria from "Aida" that the climax of her success was reached. In many of her songs she literally took the audience off its feet. A. I.

Florence Hinkle Soloist with Provi-dence Club

PROVIDENCE, Feb. 12.—The University Glee Club, a new singing society of men's voices, made up of graduates and students of Brown University and other colleges, made its first public appearance recently before an exceptionally large and appreciative audience. Berrick Van Norden is the conductor. A program of much interest was presented and the results at-

tained were exceptionally good. The soloist was Florence Hinkle, whose fine voice and excellent singing was a feature of the evening. Her selections were well contrasted and of the highest order. Her songs, by Liszt, Reger, Wolf, Brahms, Russell, Ayres, Cadman, Willeby and Handel were all applauded with great warmth and twice she was forced to sing encores. Mme. Avis Bliven Charbonnel was the accompanist for Miss Hinkle and her artistic and sympathetic playing added to the delight of the evening. Hugh F. MacColl did commendable work as accompanist for the club. G. F. H.

SPANISH PIANIST'S DÉBUT

Emilia Quintero Makes Favorable Im-
pression in New York Recital

Emilia Quintero, a Spanish pianist, made her first public appearance in New York on February 8 in a recital at the Waldorf-Astoria before a Spanish-American audience, and with a list of patrons which included Florencio Constantino, of the Boston Opera Company, and Andres de Seguro, of the Metropolitan.

In her opening numbers Handel's "Chaconne Variée" and the Andante, Menuetto Capriccioso of Weber, Mme. Quintero proved that she is an artist of high attainments. This favorable impression was strengthened in her performance of the Beethoven Sonata, op. 27, No. 2, and in the later group of Chopin pieces. Her program was brought to a brilliant close by Liszt's Twelfth Rhapsody.

Mme. Quintero was assisted by two attractive young singers, the Misses Esther and Amanda Rohde, who were well received in arias from "Romeo et Juliet" and "Hérodiade."

Ernest Gamble Concert Party in Pleas- ing Galveston Recital

GALVESTON, Feb. 12.—The Ernest Gamble Concert Party was heard in recital here recently and presented a program that was enjoyable in every number. The three artists who make up this party are excellent musicians and form a perfect ensemble. A unique but welcome feature of the recital was in the clever printed program, which not only gave the names of the composer of the various compositions, but also a short description of the selections performed. This gave added enjoyment to a concert of much worth.

STATEMENT OF CHICAGO COMPANY'S ACTIVITIES

A Total of 110 Performances Given in
Eight Cities Visited—A Vast Gain
in Receipts Over Last Year

That the total receipts of the Chicago-Philadelphia Opera Company's season of fourteen weeks were \$726,615.75, while the receipts for the same period of time last season were \$620,131.68, is the information contained in a statement by Andreas Dippel, general manager of the company. The statement also sets forth the company's activities.

The season opened in Philadelphia on November 3, 1911, and the fourteen weeks of the regular season terminated in Cleveland on February 8, followed by performances in Pittsburgh, the reopening of the Philadelphia season with "Quo Vadis?" and a production of "Carmen" at the Metropolitan Opera House to date; 110 performances and 8 concerts have been given by the company during the fourteen weeks, and performances were given in Baltimore, Brooklyn, Milwaukee, Cleveland, Cincinnati, St. Paul, St. Louis and Pittsburgh, in addition to the regular season's productions in Chicago and Philadelphia.

Eleven of the twenty-four operas presented by the company were in Italian, eight in French, three in German, and two in English, and in addition productions were given of Wolf-Ferrari's "Vita Nuova," Verdi's "Requiem" and miscellaneous programs were presented on two nights. The operas produced were:

"Carmen," "Thaïs," "Hänsel und Gretel,"

9 times each; "Cendrillon," "The Secret of Suzanne," 8 times each; "Die Walküre," "Natoma," "The Jewels of the Madonna," 7 times each; "Samson et Dalila," "Lucia di Lammermoor," 6 times each; "Le Jongleur de Notre Dame," "Tristan und Isolde," 5 times each; "Le Nozze di Figaro," "Quo Vadis?" "Tales of Hoffmann," "Lohengrin," 4 times each; "Cavalleria Rusticana," "Pagliacci," "Traviata," 3 times each; "Il Trovatore," "Rigoletto," "Lakmé," 2 times each; "The Barber of Seville" and "Faust" once each.

York Oratorio Society in "The May Queen"

YORK, PA., Feb. 14.—Sterndale Bennett's Cantata, "The May Queen," was rendered in connection with a varied program at the annual mid-Winter concert of the York Oratorio Society on February 7. The chorus of 200 voices, under the direction of Dr. R. H. Peters, was assisted by the children's festival chorus of 388 voices, John Denues director, and with Mrs. Clifton H. Andrews, soprano; Hobart Stock, tenor; Mildred Potter, contralto; Dr. Merrill Hopkinson, baritone, as soloists. The cantata was presented in a manner that reflected much credit upon the society and the work of the youthful singers proved a feature of the program. They were under the perfect control of Mr. Denues, the supervisor of music, and their sweet and fresh tones, together with their attacks and phrasing, won much praise from the audience. The songs sung by the assisting soloists were given in an excellent manner and each of the artists was encoored. W. H. R.

Heinrich Knotte, the tenor, sang at a recent Colonne Concert in Paris.

WYNNE PYLE PIANIST

SEASON 1911-12 TOURING EUROPE

Excerpts of the Press:

Lokal Anzeiger, Berlin, 31 Oct.: "With her exquisitely rare rendition which, with all the artist's virtuoso dash—ever remained tasteful and elegant—the pianist Wynne Pyle achieved a great and well deserved success."

Musikallisches Wochenblatt, Leipzig: "— A natural, temperamental impetuosity, combined with a thorough, but always brilliant technique and a warmth of expression, tends to stamp her playing as extraordinarily successful."

Volkstimme, Frankfurt a. M.: "— a pianist of extraordinary technical ability and a real artistic temperament, fully equal to the virtuoso dash of the knightly E flat major concerto. Judging by the enormous applause the young artist had, she is destined for a future of great promise."

Breslauer Zeitung: "With Tchaikovsky's grand B flat minor concerto, the American pianist, Miss Wynne Pyle, constructed a monumental work of pianistic art. Her personal charm and beauty were also instrumental in gaining her the sympathies of the public. Her interpretation gave conclusive proof of her artistic individuality—an artist whose natural giftedness and highly advanced ability exceed by far the general average of pianists. In all grades of touch and in the manifold shadings she proved herself a highly developed and sensitive artistic nature. The large auditorium lost no opportunity in showing its appreciation by enthusiastic applause."

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Berliner Lokal Anzeiger: "The new staging of 'The Magic Flute' presented us with several most advantageous improvements. Above all the splendid Sarastro of Herr Knüpfer is to be considered as such. With his magnificent voice, his exquisite vocal art and incomparable warmth of feeling deeply moved his hearers."

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WITH RAPPOLD BEHIND THE SCENES

Modern Raiment Welcome After Playing "Euridice" on a Draughty Stage

"MY, but it feels good on this cold day to get back into modern clothes," exclaimed Marie Rappold, as she hung up the costume she had been wearing as Euridice in "Orfeo."

It was at the Metropolitan Opera House, in Mme. Rappold's dressing room, on "Prima Donna Row," just after a Saturday matinée. The February winds had been howling outdoors, and some of the chill had penetrated to the stage. Wherefore the soprano felt the relief expressed above.

"In weather such as this it would be fine to sing in some Russian opera with fur-trimmed costumes," declared Mme. Rappold. "That classic robe was very trying on a draughty stage. In one scene where I was lying down, supposedly asleep, I was actually trying to keep warm by breathing in time with Mme. Homer as she was singing the part of Orfeo."

On the floor lay a pair of gilt sandals, with thick cork soles to make Euridice appear taller, as Mme. Rappold explained. "You see, there are tricks in every trade, especially the costumer's. Of course, my feet are not exposed like the classic dancers', for I wear fleshings, which give the appearance of real toes." And the singer pointed out a white garment from the bottom of which protruded the toes aforementioned.

The singer's make-up table was strewn with bits of an orange. "I always nibble at an orange during a performance," she confessed. "It seems to clear the throat and it makes one feel refreshed. There you have some of the secrets of a prima donna's dressing room."

Mme. Rappold was getting ready to go to Utica, N. Y., where she was to sing in a festival with Walter Damrosch and his orchestra. "I am so happy," she said, "because I am to sing for the first time the 'Liebestod' of Isolde. That is a rôle which I have never sung, and Mr. Dam-



Marie Rappold, Soprano of the Metropolitan Opera Company

rosch has suggested that I might study the part with him.

"I do not agree with those who say that the concert and recital stage is no place for an operatic artist, for the opera singer brings an additional message to the musical public. It is the message of dramatic feeling which in the concert singer is not so highly developed."

"There is no reason why an operatic aria should not be sung in concert, providing that it is supported by an adequate orchestral accompaniment. On a recital platform the usual operatic selection is futile because it is handicapped by the limited resources of the piano. As the aria represents passion and feeling it should be

accompanied by the greatest instrumental embodiment of those qualities—the orchestra."

Mme. Rappold was reminded of her engagement to sing at a great Sängerkunst in St. Paul. "Evidently the public likes to hear the grand opera artist in concert," she remarked. "For I had an extended tour before the Metropolitan season began, and my Spring tour will carry me well into July. My usual Summer visit to Europe will therefore dwindle almost to a flying trip."

"In all my concerts I try to use as many good American songs as I can find. Every time I hear a new one I go and buy it, but we singers are busy people and the composers should see to it that their songs are sent to those artists who would be likely to use them. I sang Oley Speaks' 'To You' in a recent Sunday night concert at the Metropolitan and its success must have been a great delight to the composer."

"Probably I will go down to fame as the only singer who never sang Cadman's melodious 'From the Land of the Sky-Blue Water.' I like the song too much to join in the unconscious campaign to make people tired of it."

The singer's thoughts turned to the subject of journalism and she declared: "I have had no doubt of the power of the press since I ordered a clipping bureau to send me anything that might be printed about a certain purely personal matter. After all the available waste paper baskets had been filled with the clippings I had to send word to the bureau to cut off the stream."

A knock on the dressing-room door disclosed the fact that Emma, the hand-maiden of "Prima Donna Row," was waiting to put the room in order.

"When Emma calls, the stars obey," cried Mme. Rappold, as she hastened to a waiting taxi, across the stage, already set for the evening performance of "Pagliacci."

Le Brun Operatic Company in the Far West

CHICAGO, Feb. 12.—Fritz Huttman writes from Colorado Springs that the Antoinette LeBrun English Grand Opera Company has been winning high favor throughout the high country of the West. Traveling is done under the greatest difficulty and with much uncertainty at this season of the year, but Mr. Huttman has managed to keep every engagement. Mme. LeBrun and her associates played to a packed house at Colorado Springs. All through their recent tour in the South the LeBrun Opera Company was fortunate in attracting good houses and winning the praise of both press and public.

C. E. N.

Zoellner Quartet's Final Concert Abroad

BRUSSELS, Jan. 21.—The Zoellner String Quartet, which has sailed for America for a concert tour, was engaged for a private musicale by the Countess of Flanders recently, at her home. An audience of well-known people of the artistic world and diplomatic circles heard the quartet in a program which included the Beethoven Quartet, No. 10, and the César Franck Quartet. The quartets were played with such musicianship and tonal beauty and with such an excellent ensemble that the quartet received the highest commendation for its work.

M. H. HANSON ENTERTAINS AT BROOKLYN MUSICALE

Artists Under His Direction Present an Interesting Program—German Conductors Attend

M. H. Hanson, the New York musical manager, gave a reception and musicale on last Sunday afternoon, at the Imperial, Brooklyn, for a number of guests, including several conductors of German choral societies. An interesting program was rendered by various artists under Mr. Hanson's direction.

Elsa Kellner, the soprano, appeared to advantage in two German songs, "Heimliche Aufforderung," by Strauss, and Wolf's "In den Schatten meiner Locken," and in Rummel's "Ecstasy."

In a Romance by Wieniawski and Kreisler's "Liebesfreud" Maximilian Pilzer, the violinist, exhibited an exquisite tone and musicianship of a high order.

Henriette Wakefield, of the Metropolitan Opera Company, contributed a delightful bit of singing in "Im Herbst," by Franz, and Brahms's "Die Mainacht" was given a sympathetic reading by the English baritone, W. Dalton-Baker, who also sang Jensen's "Alt Heidelberg."

Katherine Noack Fiqué introduced with pleasing effect an aria from "Ero e Leandro" and Chadwick's "The Danza," with Carl Fiqué as an accompanist, and as an added number the singer gave Isolde's "Liebestod."

George Harris, Jr., played his own accompaniments to Schubert's "Die Forelle" and "Du bist die Ruh," as well as a French song, gaining a well-deserved recall.

Liszt's thirteenth Rhapsody served to demonstrate anew the pianistic skill of Cecile Behrens.

Adele Krueger brought the program to an artistic close with three songs in German, "An den Sonnenschein" by Schumann, the Rubinstein "Es blinkt der Tau" and Brahms's "Botschaft."

St. Louis Apollo Club Concert

ST. LOUIS, Feb. 12.—The second concert by the Apollo Club, on last Tuesday evening, was generally considered the best heard here in many years. The club as a whole sang in spirited fashion. The soloists were Ellison Van Hoose, tenor, and Richard Callies, cellist, who took the place of George Barrère, the soloist originally announced. Both were very well received.

H. W. C.

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THE EDITOR AND THE ADVERTISER

February 12, 1912.

To the Editor of MUSICAL AMERICA:

As a friend of MUSICAL AMERICA I wish to comment on your recent article concerning a visit which Mr. Spalding made to the office of MUSICAL AMERICA, which was reported in your issue of February 3, 1912.

I believe J. W. Spalding is in the right in this controversy, and at the same time I believe MUSICAL AMERICA to be one of the best advertising mediums in the world for the musical artist who is engaged in concert, opera and oratorio.

I maintain that your argument was an argument against your own advertising columns.

If I were to write an advertisement for a musical artist to be published in MUSICAL AMERICA I would select a number of newspaper criticisms which had been published in metropolitan dailies. I would state at the head of the advertisement that the criticisms were published verbatim, or if matter had been eliminated, the elimination would be indicated by asterisks, rows of periods, or in some manner which would show that the press notice had not been garbled.

If an artist cannot produce press notices giving favorable reports of his work from metropolitan newspapers he has not reached the point in his career where he should advertise in your valuable publication.

I agree with Mr. Spalding that it is your business to see that no line against a patron appears in your paper, with the understanding that this does not apply to news reports. For instance, if Mr. Spalding fills Orchestra Hall with an enthusiastic audience twice in a week, it is your duty to report this fact. If the consensus of opinion among Chicago critics declares that the concerto which he gave is not up to the musical standard, that may well be reported as news; but for your correspondents to act as critics and to criticize the artists who make possible such an excellent medium as MUSICAL AMERICA is, to my mind, the height of folly.

Despite the immense circulation of MUSICAL AMERICA, I know, as a practical printer and newspaper man, that you would lose on every issue if you did not accept the advertising of artists. Then, if you confine your activities to publishing news, articles having a magazine interest, beautiful illustrations which arouse an interest in the musicians who are before the public, you accomplish your mission and "deliver the goods."

If you assume to be the judge in matters

musical, of what use are the newspaper criticisms which form the largest percentage of your advertising? Would you advocate having an advertiser use a page of criticisms from leading newspapers, all to show the ability of the artist, and having on the next page a five-line criticism stating that the same artist was immature, lacked ability or anything of that sort?

The matter of your business and editorial association with the artist is a delicate one at best. It seems to me the solution for you is to allow newspapers to attend to the criticisms, and it can easily be shown that as far as musical artists are concerned there is no connection between the critic and the business manager. If you give your space to live and interesting news and to articles of a magazine nature, and sell your space in your advertising columns for the reproduction of criticisms, you will not again have the regret which I am sure you must feel at losing the business of an advertiser who certainly is one of the last to be held up as an example of the spirit which does exist, fortunately limited to a few artists, calling for a subsidized musical press.

I believe your mistake lies in the fact that you take a stand that you are to occupy a position as a critic of matters musical.

I think the mistake on the Spalding side, if Mr. Spalding maintains that news should be colored to favor the advertiser, arises from the attitude of some musical publications, where the only standard is the dollar. One such publication, which carries the Spalding advertisement, writes as follows: "Reading notices are accepted at _____ per column. We print absolutely no 'booming' for non-advertisers. I shall consider everything you may send me of any one who has regular space with us, and will select and use it as liberally as space will permit. It is useless, however, to send me any matter about non-advertisers, for I will not use it. I think that gives you our full policy."

I will be pleased to send you a half-tone reproduction of the above mentioned letter, giving the signature of the editor of a musical publication should you require it.

This policy of ignoring non-advertisers absolutely and the outspoken policy of selling reading matter is the prostitution of musical journalism, and it is this you should attack rather than publish matter against an advertiser who is unquestionably honest in his convictions, and who probably has the majority of your advertisers in sympathy with his stand.

Yours for good publicity,
ERNEST BRIGGS.

Steinway Hall, Chicago.

**DE PACHMANN, HADLEY
ORCHESTRA'S SOLOIST**

San Francisco Conductor-Composer's
Symphony Wins Great Applause, as
Does Pianist's Performance, Also

SAN FRANCISCO, Feb. 12.—Two important features of last week's fourth symphony concert by the San Francisco Orchestra, Henry Hadley conductor, were the presentation of Mr. Hadley's symphony, "The Four Seasons," and the appearance of Vladimir de Pachmann as soloist. A larger auditorium than the Cort Theater would not have held the great throng desirous of hearing the superb program. The house was sold out a couple of days in advance of the concert.

The performance of the four beautiful movements of Hadley's masterpiece, which has found a place on the programs of symphony concerts the world over, was as fine a thing as the San Francisco Orchestra has done. The local public is now aware that it is the possessor of a composer-conductor to be proud of. Each movement received the enthusiastic commendation of the audience, and at the close the composer was recalled to receive four magnificent floral tributes, one of which was a large laurel wreath from the orchestra members. Mr. Hadley was compelled to return to the stage many times to bow his acknowledgment of the hearty applause.

De Pachmann's offering was the Chopin Concerto in E Minor, which he played with charming effect with the orchestra. He

gave two encores after insistent applause. The enthusiasm for the pianist took up considerable time, in consequence of which the additional orchestral numbers made the program excessively long. They were the Bizet Suite "L'Arlésienne" and Smetana's Overture to "The Bartered Bride," of which the orchestra gave a splendid performance.

A program, devoted to the works of César Franck and Saint-Saëns, was presented before the San Francisco Musical Club, recently. Ada Clément and Florence Hyde played Franck's Symphonic Variations in F Sharp Minor for Piano and Orchestra; Elsie Sherman and Miss Clément gave the Sonata in A Major for Violin and Piano, Franck; a group of songs, Saint-Saëns, was given by Mabel Frisbie; "A Night," Saint-Saëns, Elizabeth Warden and chorus.

The compositions of Joseph Beringer made up the entire program of a recital recently. His piano compositions, as well as songs, held an important place on the program, and were played by Zdena Bubens and Mr. Beringer. Alexander Hind, Mrs. Lois Wessitch and Irene de Martini delivered groups of songs. Violin numbers were played by Harry Samuels. R. S.

Max Jacobs Quartet's New York Concert

The Max Jacobs Quartet will present at its subscription concert next Tuesday evening, at the Hotel Astor, New York, Dvorak's Quartet, op. 51, and Glazunov's "Novelettes." Additional interest attaches to the performance by Max Jacobs, violin, and Ira Jacobs, piano, of Efrem Zimbalist's "Suite in the Olden Style," which the young Russian violinist introduced at his first Carnegie Hall recital.



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as "Tonio" in "Pagliacci" in Philadelphia
as "Silvio" in "Pagliacci" in New York

PHILADELPHIA CRITICS SAY:

For his singing of the Prologue Dinh Gilly received the most enthusiastic applause of the evening, being compelled after seven or eight recalls to repeat the last part of it. Gilly's voice had fine resonance and sympathy and was used with dramatic effect, while he acted the part with unusual intelligence and skill.—Evening Bulletin.



—Photo Copyright, Mishkin Studios.

MR. GILLY AS "SILVIO"

Dinh Gilly was the malevolent Tonio, playing with almost as much intensity as Caruso and singing the prologue with such fine effect that an encore was demanded almost before he had finished the first voicing of the measures. His full, rounded voice seems to have gained in quality, while there could be no question of the artistry of his singing.—Press.

* * *

Another in the cast was Dinh Gilly whose fine baritone was heard to advantage in the prologue and other things in which Tonio expresses stirring sentiments.—Inquirer.

* * *

Dinh Gilly sang the prologue in such superb voice and with so much spirit that he was called out a number of times and was compelled to repeat a part of it.—Record.

* * *

The prologue of Pagliacci was uttered with such dramatic fervor and inspired abandon by Dinh Gilly that the audience brought him before the curtain repeatedly and would not allow the performance to continue till the aria had been given again.—Ledger.

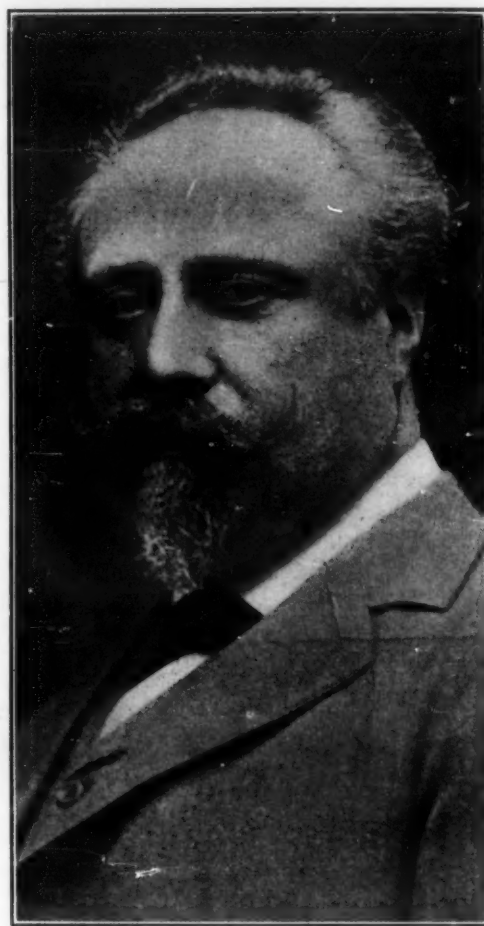
MAKING PHILADELPHIA A MUSIC CENTER

Music Teachers Association and Operatic Society Work to Promote Its Standing

PHILADELPHIA, Feb. 14.—In furtherance of a special movement to promote the growth and importance of Philadelphia as a center of musical life and culture, members of the Philadelphia Music Teachers' Association filled Estey Hall with an enthusiastic audience on Thursday evening of last week and listened to an interesting program, including papers bearing upon the subject at hand, and musical numbers by Mauritz Leefson, the pianist-composer, one of this city's leading musicians, who played a group of his own compositions; songs by Mrs. Zaidee Townsend Stewart, soprano, and the playing of two numbers by the Hahn String Quartet.

Introduced by James Francis Cooke, president of the Music Teachers' Association, the speakers offered practical suggestions and gave optimistic predictions of the future musical welfare and distinction of Philadelphia. It is conceded that the city has made wonderful strides and attained much distinction within the last ten or fifteen years, and that its musical importance at present is by no means small or without recognition. There is possibility, however, of even greater attainments. The Philadelphia Orchestra and the lengthened and strengthened grand opera seasons since the opening of the new Metropolitan by Mr. Hammerstein have had much to do with the musical growth of the city. Other forces, which also have contributed toward the results already reached, are the Philadelphia Operatic Society and the Music Teachers' Association. Especially is the association, this season, taking part in the good work, as was made evident at last week's enthusiastic meeting.

The addresses were as follows: "How This Association Can Benefit Our Teachers," by William Latta Nassau; "Chamber Music Opportunities in Philadelphia," Frederick E. Hahn; "Public School Musical Advantages in Philadelphia," Enoch W. Pearson, director of music in public schools; "What the Operatic Society Has Done for Musical Philadelphia," John Curtis. In his address, Mr. Curtis, the instigator of the Operatic Society and its only president, spoke glowingly of the work accomplished by that organization, which has produced a number of grand operas in a manner that has made it famous, not only throughout this country, but in Europe, as the greatest—if not the only—local grand opera company in the world,



Mauritz Leefson, the Philadelphia Pianist-Composer

and which has introduced several singers to the professional operatic stage.

In a prospectus which it has issued, the Music Teachers' Association makes the following announcement:

"It is estimated that there are over 2,000 teachers in the city and neighboring towns, many with international reputations. Philadelphia possesses a fine symphony orchestra, a magnificent opera house and famous company, a large Academy of Music, a great university with a musical department, a number of flourishing conservatories, excellent church and organ attractions, an enormous Festival Hall already planned, Philadelphia Operatic Society, giving grand opera on a large scale, numerous choral and singing societies, many active musical clubs, excellent free library facilities, and musical industries representing an investment of many million dollars. The cost of living is reasonable, and the home surroundings make Philadelphia particularly desirable for lady pupils coming from a distance. Unparalleled free summer orchestral attractions. It will pay you to study in Musical Philadelphia." A. L. T.

FREE "WORLD" CONCERTS DRAWING TO A CLOSE

Prof. Rubner Leads Orchestra in Final Program at Normal College—100,000 Is Attendance Record

The last of the New York *World* series of free concerts, at the Normal College, was given last Sunday, with the orchestra under the direction of Prof. Cornelius Rubner, of Columbia University. A symphonic poem, "Peace, War and Victory," composed by Prof. Rubner, was played by the orchestra in a stirring and forceful manner. Dagmar de Corval Rubner, his daughter, was the soloist, and her performance of the Rachmininoff Piano Concerto, Op. 18, was received with great applause. Claude Cunningham, baritone, also was acclaimed by the vast audience for his fine delivery of the "Eri Tu," of Verdi, and responded with Tirindelli's "Come l'Amore" as an encore. In addition to Prof. Rubner's work the orchestra played Heinrich Hofmann's "Frithjof" Symphony, Op. 22.

On Tuesday of last week the orchestra visited the Bronx, and 5,000 persons attempted to crowd into a hall holding only 2,500. Prof. Fleck led the orchestra in an admirable manner. Edouard Dethier, the violinist, was the soloist at the afternoon concert, and his playing was received with showers of applause. A great success was attained by Albert von Doenhoff at the evening concert, when he gave his piano solos in spirited fashion. Mrs. Edith Chapman Gould, soprano, and Signors Alessandrini and Patri were also loudly applauded.

Carrie Hirschman was the soloist at the Thursday afternoon appearance of the orchestra in the Eastern District High School, while in the evening concert, in Brooklyn, and at the Wednesday appearances in Jamaica, the same soloists heard at the Tues-

day concerts took part and again were loudly acclaimed.

The audience at the Manual Training High School, in Brooklyn, on Friday evening was exceptionally enthusiastic, and it seemed as if Prof. Fleck, his orchestra and the soloists were, too, in a fine mood, as the concert was one of the best of the series. Long Island City and Brownsville were visited on Saturday.

Nearly 100,000 persons have heard the sixty-one free concerts given to date, and it is estimated that at least 20,000 others were unable to gain admittance.

The Recognition of the Music Teacher

To the Editor of MUSICAL AMERICA:

Allow me to express my admiration of your courage and spirit of justice in breaking a lance for the seldom appreciated and much maligned singing teacher.

Also, I congratulate you upon your choice for a beginning, in Oscar Saenger, of New York, who surely combines all the qualifications to be desired in the ideal, conscientious vocal specialist.

And I do hope you will soon find occasion to give an appreciation of that most wonderful master of vocalism, my last master, Herr Franz Emerich, of Berlin, to whom I owe my vocal salvation.

It is indeed time that the minority of singing teachers who lead their pupils to escape the pitfalls of charlatanism and learn to apply common sense to their teachings should receive both the social and public recognition commensurate with their services as educators and exponents of an artistic culture which should be one of the strongest and truest influences in our land.

This is the attitude cultivated by the peoples of musical Europe. Let us follow the good example and we will already have taken one great step toward a real American spirit of music with tremendous possibilities.

Yours very sincerely,
PUTNAM GRISWOLD.
New York City, Feb. 9, 1912.



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PHILADELPHIA AGAIN IN A MUSICAL WHIRL

Important Concerts Usher in Oper-
atic Season—Mr. Leps Conducts
in Mr. Pohlig's Place

PHILADELPHIA, Feb. 12.—With the ap-
pearance of the Philadelphia-Chicago
Company at the Metropolitan to-night,
opening its return engagement in "Quo
Vadis," the local situation musically is
again a busy one, and for a few weeks
nobody will have cause to complain that
there is not plenty of events of interest to
claim attention. The week's operas, in ad-
dition to that of this evening, will be, on
Wednesday evening the first performance
here of Wolf-Ferrari's "The Jewels of the
Madonna"; "Tales of Hoffmann," on Fri-
day evening; "Cendrillon" at the Saturday
matinée, and "Traviata" at the Saturday
night popular performance.

One of the interesting concerts of the
past week was that given at the New Cen-
tury Drawing Room on Tuesday evening
by the Young Men's Hebrew Association,
which, with Dr. S. J. Gittelson as the en-
ergetic chairman of an enterprising enter-
tainment committee, each season brings
several noted musicians to appear be-
fore large audiences of members and their
friends, invited to enjoy generously pro-
vided "musical treats." On this occasion
the artists were Adriano Ariani, the Italian
pianist, who made his first appearance in
Philadelphia; Sara Gurowitsch, violoncel-
list; Thaddeus Rich, violinist, and Leona
Clarkson Grugan, accompanist. The audi-
ence, while not inclined to concede the wis-
dom of Mr. Ariani's selection of Schu-
mann's long "Carneval" as his first num-
ber on a miscellaneous program with sev-
eral other artists to be heard from, showed
appreciation of his masterful interpreta-
tion of the famous composition, finding
more real enjoyment, however, in his facile
and sympathetic execution of several
shorter numbers, such as the Fourth Ballade
in F Minor and Berceuse, Chopin and the
"Campanella" of Paganini-Liszt, which
showed him to be a pianist of unusual abil-
ity. Miss Gurowitsch's remarkable tech-
nic in her playing of the cello won en-
thusiastic applause, while Mr. Rich was,
as invariably, very cordially received.

Local artists came in for a good share
of attention in the musical events of the
past week, among the attractive recitals
being that given in the New Century
Drawing Room on Thursday afternoon by
Augustine Haughton, soprano, and Dor-
othy Joline, pianist, both of whom showed
genuine talent in the rendering of a nicely
arranged program, winning generous and
well-deserved applause and several floral
tributes of admiration.

On Thursday evening, in Griffith Hall,
Edna Harwood Baugher, soprano, and
Clara Yocum Joyce, contralto, gave a suc-
cessful joint recital at which, in addition
to their individual solo numbers, they were
heard in the duets, "Angelus," by Chami-
nade, and the flower song from Puccini's
"Madama Butterfly." They were assisted
by Dorothy Johnstone-Baseler, the favorite
harpist, and William Sylvano Thunder,
accompanist.

Plays Concerto by Local Composer

At the meeting of the Philadelphia Music
Club, last Tuesday afternoon, a special
feature was the playing of Marion Grafe,
a talented young pianist, who gave the
first movement of a concerto by Camille
Zeckwer, other interesting numbers being
furnished by Alma Grafe, violinist; Mrs.
A. M. Southall, contralto; Samuel Mac-
Laughlin, basso, and Camille Zeckwer,
who presented his clever piano para-
phrase of Strauss's "Till Eulenspiegel's
Merry Pranks."

Miss Peycke Sings for Matinée Musical Club

The members of the Matinée Musical
Club, last Tuesday evening, paid the tri-
bute of their admiration to Frieda Peycke,
a California song writer, who sang sev-
eral songs of her own composition, to her
own accompaniment on the piano. Miss
Peycke, it is said, was "run across" in a
music store by one of the officers of the
Matinée Musical that morning, and was
invited to attend the afternoon concert,
and her presence and the pleasure which

she afforded by the demonstration of her
talent furnished so attractive a feature of
the occasion that she was tendered an in-
formal reception. Other features of the
day were an excellent paper on "American
Composers," by Mrs. W. S. Nelson, fol-
lowed by a program consisting chiefly of
selections by Philadelphia composers, in-
cluding Constantin von Sternberg, Nicho-
las Dauty, Perley Dunn Aldrich, Henry
A. Lang, Camille Zeckwer and Stanley Ad-
dicks. Emilie Fricke was the efficient ac-
companist of the afternoon, the program
being under the direction of Mrs. Cor-
nelius C. Bould.

At a private musicale given at the resi-
dence of Mrs. Thomas F. Harrison, No.
1520 Locust street, last Tuesday after-
noon, a program that proved of much in-
terest was presented by Bertha Brinker,
contralto; Harry Gurney, tenor, and Lang-
horne Wister, baritone. Henry Lukens,
one of Philadelphia's most accomplished
young musicians, and an accompanist of
exceptional ability, presided at the piano.

Mr. Leps Substitute for Mr. Pohlig

Wassili Leps, who has many times re-
ceived deserved recognition of his ability
as a composer, conductor, organist and all-
around musician, was called upon at short
notice last Monday evening to replace Mr.
Pohlig, who was indisposed, as conductor
of the Philadelphia Orchestra at its final
concert of the season in the Grand Opera
House, Wilmington, Del. Although the
program was entirely Wagnerian, and Mr.
Leps had no time for sufficient preparation
for his difficult task, he took the bâton
which Mr. Pohlig is accustomed to wield
with so much authority, and acquitted him-
self in a truly musicianly manner, con-
ducting so ably that a Wilmington critic
wrote:

"We know what a master of his art Mr.
Leps is, and last night's performance added
to the luster of his reputation in Wilming-
ton minds. There was the same unity of
purpose and ease of articulation that we
have been accustomed to. He led the
splendid company of musicians with an
authority and spirit that hardly missed the
usual leader's bâton." The program in-
cluded the "Rienzi" overture, the Vorspiel
to "Lohengrin," the "Tannhäuser" over-
ture, the "Ride of the Valkyries" from
"Die Walküre," the Vorspiel and ending
of "Tristan und Isolde," and the Vorspiel
to "Die Meistersinger."

ARTHUR L. TUBBS.

Georgio M. Sulli Presents Program for
New Rochelle Benefit

Georgio M. Sulli arranged a concert at
New Rochelle on February 6 for the benefit
of the Italian Red Cross Society, with a
program rendered by Mr. Sulli and a num-
ber of his pupils. Mme. Penn-Parish sang
Faure's "Crucifix" with Mr. Sulli and she
later offered an aria from Puccini's
"Tosca." Mr. Sulli also presented Tosti's
"Carmela," introducing Garibaldi's Hymn.

The "Cavatina" from "The Barber of
Seville" won applause for Serafino Bogat-
to. The same singer appeared in a duet
from "Rigoletto" with Lillian de Champs
Wilson. Miss Wilson closed the first part
of the program with a brilliant rendering
of Proch's Theme and Variations. Mabel
and Irene Korman sang Schubert's Seren-
ade in duet form, and the latter introduced
an aria from "La Gioconda."

Hendrika Troostwyk Scores in Brooklyn
Concert

One of the features of the Brooklyn
concert, January 31, of the Flatbush Glee
Club, of which John Hyatt Brewer is con-
ductor, was the playing of Hendrika
Troostwyk, a young American violinist, of
New Haven, Conn., where she studies with
her father, Isidore Troostwyk, head of the
violin department and associate professor
of music at Yale University. Miss
Troostwyk gave a stirring performance of
the "Concert Militaire," by Bazzini, in
which she gave evidence of a capable tech-
nic and a good, round tone. She also
played with success a "Serenade-Spring-
time," by Erna Troostwyk, which had to
be repeated, and a "Spanish Dance," by
Sarasate. As an encore she played an old
English dance, "In Elizabethan Days," by
A. Walter Kramer.

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EINTRACHT SOCIETY'S NOTEWORTHY CONCERT

Ethel Smith, Violinist, and Reinald Werrenrath, Baritone, Appear with Newark Symphony Orchestra

NEWARK, N. J., Feb. 12.—The Eintracht Orchestra, under the baton of its able conductor, Louis Ehrke, was heard at Wallace Hall on the evening of February 5 in a concert of exceptional interest. During the orchestra's long career its excellent work has had a sustaining influence in the improvement of Newark's musical life, and it is a matter of much encouragement that through such sterling performances as this, together with the splendid concerts of the Lyric and Orpheus Clubs, Newark is gradually shaking off its lethargic materialism to take rank with the other large cities as an artistic as well as industrial center.

The playing of this well disciplined band is always a source of much pleasure to its crowded audiences, and the enjoyment was greatly enhanced by the admirable performances of Ethel Cecilia Smith, violinist, and Reinald Werrenrath, baritone, who assisted, making this concert one of the most auspicious of affairs yet held by the Eintracht Society.

The orchestral numbers comprised Beethoven's "Pastoral" Symphony, Jaernefelt's "Berceuse," Sibelius's "Valse Triste" and Tchaikowsky's "Grand Polonaise." Mr. Ehrke maintained a tonal solidity and precision which, with the careful balance of the choirs and the smoothness and ease in shading, were all that could be desired technically. The orchestra seemed also to grasp the spirit of the composition in close sympathy.

Miss Smith is one of the most gifted violinists in this vicinity. Possessed of a fine sense of the artistic, she has acquired excellent technical proficiency, which she uses with broad regard of the interpretative opportunities of a composition, keeping well within the limits of taste and good judgment, making her playing most satisfying. Her numbers were Wieniawski's D Minor Concerto and Saint-Saëns's "The Swan," to which the audience responded with prolonged applause.

Mr. Werrenrath's voice has in it an element of unaffected refinement that wins the sincere respect from his audiences. In a group of *lieder* which formed the first part of his selections his smoothly emitted tones served admirably to bring out the emotional content of the text. Besides some other modern songs Mr. Werrenrath was heard in Lohr's "The Ringers," which by his witty performance was made the most enjoyable feature of the entire program. C. H.

STOKOWSKI IN MILWAUKEE

Cincinnati Orchestra Gives Delight in Tchaikowsky Program

MILWAUKEE, Feb. 14.—One of the most important musical events, since the last performance of grand opera in Milwaukee, was the appearance at the Pabst Theater on February 9 of the Cincinnati Symphony Orchestra, under the local auspices of Mrs. Clara Bowen Shepard. Added interest was lent by the appearance of Olga Samaroff-Stokowski, who has pleased several large Milwaukee audiences in the past.

Outside of the attraction which a renowned symphony orchestra usually possesses, the agitation, which is going on in Milwaukee in the direction of raising a fund for the support of a similar organization here, received a splendid promotion. It has been a long time since a symphony orchestra has played in Milwaukee, and it brought out a packed house.

It was mainly a Tchaikowsky program, starting with the immortal Fifth Symphony, which received a splendid interpretation. The second part was devoted to the Russian composer's Piano Concerto, B Flat Minor. Wagner's inspiring "Die Meistersinger" was also played.

M. N. S.

Eva Mylott Wins Success on Canadian Tour

Eva Mylott, the Australian contralto, won success when she appeared with the Toronto Symphony Orchestra, recently, and made a pleasing impression in the "Träume" of Wagner, "Oh, That We Two Were Maying" and Salter's "Cry of Rachel," which gained her enthusiastic recalls. Her recital in Ottawa, at which she sang numbers in Italian, German, French and English, won critical favor for her excellent technic. In April she is to return to Ottawa for a military concert before the Duke of Connaught. The contralto will leave in May for twenty concerts in Australia, appearing in concert in many cities while en route to the Pacific Coast.

CINCINNATI REVELS IN OPERA SERIES

American, Italian and German Works Given by Chicago Company

CINCINNATI, Feb. 12.—This was opera week in Cincinnati and excepting for the vast difference in the temperature, reminded one of the festivities incident to the biennial May festivals. The hotels were crowded with music lovers who came in from nearby towns for the performances, and Music Hall, which has been deserted by musical Cincinnati since the completion of the new Emery Auditorium, seemed to extend a hospitable welcome home to the opera-goers. And the opera attracted good crowds, too, crowds which should encourage the company to make annual visits to Cincinnati. On the opening night, when "Natoma" was given, well nigh every seat in the auditorium was taken, which means that Victor Herbert's production was witnessed, at its Cincinnati premiere, by more than 3,600 persons. The afternoon performance on Wednesday was a delight. Cincinnatians had the exquisite pleasure of hearing Wolf-Ferrari's "Secret of Suzanne" and Humperdinck's "Hänsel and Gretel." On Wednesday evening "Tristan und Isolde" was given. It is gratifying to say that the Chicago management has made good with Cincinnati. We had become so accustomed to having Mme. Prima Donna indisposed, or the substitution of "Faust" for some more acceptable opera previously announced, that it is absolutely refreshing to have this company pay us two visits in the season, and keep faith.

As for "Natoma," it is sad to relate that this work was a disappointment to most of those who attended. Evidently the public expected that this opera from the pen of Victor Herbert would show more of the melodic vein, but in this it was lacking. And the book does not have the strength one would expect in a work of this kind.

Mary Garden, with her superb voice and great dramatic ability, was not as acceptable in the title rôle as in some of the other parts with which she has sung herself to fame. Guardabassi took the part of Lieutenant Merrill and disclosed a voice of good quality. Carolina White, whose coming Cincinnatians have anticipated with great pleasure, not only took the part of Barbara most satisfactorily, but gave proof that all the good things her press agent has said of her were, wonderful to relate, absolutely true. Carolina White is a superb artist and happily an American. Sammarco as Alvarado showed a splendid voice and was well received. Dufranne as the Priest and Preisch as Castro made the most of their parts, and Huberdeau was most satisfactory as Don Francisco. Rosina Galli, as Chiquita, showed her art to advantage.

Special interest was taken in the performance of "Hänsel and Gretel" by reason of the fact that Mabel Riegelman, who revealed an excellent voice and charming personality as Gretel, considers Cincinnati a second home. The work was well given, and was particularly grateful to many because it was sung in English.

The most delectable performance of all was undoubtedly "The Secret of Suzanne," which was well staged, tuneful and delightfully performed by Carolina White, Sammarco and Francesco Daddi. Miss White as the Countess was delicious, and Sammarco gave to his rôle just the touches which developed it to the best advantage. Daddi, who was the dumb servant, had certainly given attention to every detail which his part would permit, and during the beautiful intermezzo won a round of applause with his clever comedy.

The performance of "Tristan und Isolde," following in two hours after the close of the afternoon performance, was "too much of a good thing," to use a trite expression, but Cincinnati hears very little grand opera and so it crowded the cars at the evening rush hour to get home, have a hurried dinner, get into evening clothes and hie back to Music Hall. Dalmorès is known to local music-lovers, and Dalmorès as Tristan was not to be missed. He sang in German, therefore, the more credit to him, and his impersonation of the knight was one of the finest portrayals we have witnessed in many a day. The appearance of Minnie Saltzman Stevens as Isolde gave us an introduction to an artist of distinction. Mme. Stevens has a voice of splendid quality and gave evidence of the many good

qualities by which she has earned recognition. Eleanora de Cisneros gave admirable support as *Braengane*. She sang magnificently. Clarence Whitehill was to have appeared as *Kurwenal*, but Muhlmann was substituted, this being the only change made during the performances. Campanini, who conducted both "Natoma" and "Tristan und Isolde," was received in a manner which showed to what extent he has ingratiated himself in the favor of Cincinnatians during his previous visits.

Notwithstanding the severe demand made upon music-lovers by three performances of opera within the week, several school concerts of merit were given and were attended by audiences of good size. An evening of sonatas was given at the College of Music Monday by Romeo Gorno, pianist, and Johannes Miersch, violinist, and Friday evening, at the College, an organ recital was given by Lillian Arkell Rixford, assisted by Giacinto Gorno, baritone. On Thursday evening, Helen Portune, a pupil of Signor Tirindelli at the Cincinnati Conservatory of Music, was presented in recital, assisted by her sister, Grace Portune, one of the advanced pupils of Frederick Shailer Evans, and on Friday evening Professor Evans presented several pupils, one of the most noteworthy things of his program being the performance of the Grieg Concerto in A Minor by Ray Staater. F. E. E.

Davidbündler Club Entertains Distinguished Artists

A number of prominent musicians were present at the meeting of the Davidbündler Club, at the home of Mr. and Mrs. Carl V. Lachmund, New York, on February 9. Among them were Alexander Heinemann, the German *lieder* singer; Estelle Liebling, soprano; Alois Trnka, violinist; John Mandelbrod, pianist, and many others. Miss Liebling was heard in a group of songs with her father, Max Liebling, at the piano, and Mr. Trnka played compositions by Elgar, Cui and Kreisler. Winifred Richardson and Arthur Archambault, pianists, both pupils from Mr. Lachmund's artist class, gave a number of Liszt compositions with good effect.

NEW YORK HEARING FOR MR. KRIENS'S NEW SUITE

Kathleen Parlow, Olive Fremstad, Leon Rothier and Other Soloists at Metropolitan's Sunday Concert

The concert at the Metropolitan Opera House on Sunday evening was made notable through the appearance as soloist of Kathleen Parlow, the eminent young violinist, and three singers from the front rank of the company's forces, Olive Fremstad, Leon Rothier and Dimitri Smirnoff.

For the music-lover, the program was in many ways an ideal one, being free, with few exceptions, from the hackneyed pieces which are for the most part associated with Sunday concerts. Additional interest attached to the first performance in America of a suite "In Holland" by Christiaan Kriens, a young composer, whose work has during recent years been attracting much attention. The work was in four movements, I. Morning on the Zuyder Zee, II. The Dutch Mill, III. Evening Sounds, IV. Wooden Shoe Dance. It was given a splendid performance, one which was marked by great care on the part of Conductor Pasternack and the orchestra itself. The greatest applause followed the close of the third movement, "Evening Sounds," a slow movement of rare beauty, scored with a full knowledge of modern orchestral effects. At the close of the work Mr. Pasternack made the composer, who was present, step to the front of the platform and bow his acknowledgments a number of times, the audience applauding with great enthusiasm.

Miss Parlow gave a master-performance of the D Major Paganini Concerto, bringing out the ingratiating melodies with warm, round tone and handling the technical obstacles with sure, firm technic. The audience did not wait for the orchestra to finish its *tutti*, but applauded at every opportunity, showering the artist with unmistakable appreciation after the close of the work. She added Schumann's "Abendlied" as an extra. For her group, Miss Parlow played the Tchaikowsky "Meditation"—



Christiaan Kriens

SEASON IN WEST FOR DIPPEL'S COMPANY

San Francisco and Other Coast Cities to Hear Chicago Stars Next Year

A regular season of opera will be given by the Chicago-Philadelphia Company in San Francisco following the close of its season next year. Other Pacific Coast cities will be visited, as will the Western cities on the trip to the coast. Large inducements have been held out to the Chicago company to appear in many of the cities of the West, and it was finally decided that next season the company, instead of coming East as heretofore, would take the Western trip. The Western field, since the decision of the Metropolitan directors that the company would make no more extended tours, has been open, and Manager Dippel believes that it should prove a source of considerable profit. San Francisco is now engaged in the erection of the Tivoli Opera House, which, when completed, will be excellently suited for operatic productions.

The various cities of the Northwest have always given opera generous support, and these places are anxious to be supplied with more opera than they have heard in the past. Taking the recent Chicago season as a criterion, the new venture should prove a successful one. The Chicago season was a record breaker, and being typically Western, the same thing may be reasonably expected from the other cities.

The Chicago-Philadelphia Company opened its engagement of six performances at the Metropolitan Opera House last Tuesday evening, and it seems probable that in this series will be the last chance New Yorkers will have of hearing Mr. Dippel's singers.

which was the original slow movement of the violin concerto—and the Polonaise in D of Wieniawski, both with the same notable qualities which have characterized her previous performances. There was splendid fire and temperament in the Wieniawski polonaise, and at the end of the piece she appeared some six or seven times, finally granting Kreisler's "Caprice Viennois" as an encore. Her piano accompaniments were played by George Falkenstein with much artistic taste.

Mme. Fremstad sang the familiar "Dich theure Halle" from "Tannhäuser" with glorious voice and won her audience completely. As an encore she added a little Spanish song, Four Norwegian songs, sung in the original tongue, with piano accompaniment, made the same impression, especially Grieg's lovely "With a primula veris" and Ole Bull's "Chalet Girl's Sunday." Responding to the applause, she seated herself at the piano and gave another Norwegian song, being compelled to repeat it.

Mr. Rothier, whose work in the company has been always praised for its general excellence, sang a cavatina from Halévy's "La Juive" and Schumann's "The Two Grenadiers" with much vocal efficiency and artistic style, receiving the audience's hearty approval of his work. Mr. Smirnoff, in excellent voice, was heard in the aria from the first act of Puccini's "La Bohème," adding as a supplementary number the "Drinking Song" from "Cavalleria Rusticana." Two Russian songs, of little appeal, were sung later with piano accompaniment. William Tyroler presided at the piano for the singers.

The orchestra under Josef Pasternack played the "Mignon" Overture, the Kriens Suite, and the march from Gounod's "Queen of Sheba" with great finish and rhythmic spirit. Mr. Pasternack also conducted the accompaniments for Miss Parlow and the singers with precision and taste. A. W. K.

Elena Gerhardt in Chicago Recital

CHICAGO, Feb. 14.—Elena Gerhardt gave a return recital of German *lieder* last Saturday afternoon in Music Hall. This singer not only has a good voice, but understands its use, and has a taste and temperament to convey to her audience all the values of the manifold moods of her songs. A group of Schumann songs was given inspiring interpretation, and her series of "Gypsy Songs," by Brahms, was given with verve and rhapsodic quality. In strong comparison came Liszt's "Die Drei Zigeuner" and additionally the singer gave two songs by Hugo Wolf in a way that revealed their poetic value. Strauss songs also were sung *con amore*. C. E. N.

NORDICA ILL; GADSKI SAVES PERFORMANCE

[Continued from page 1]

Louise Homer, as *Brangäne*, and Pasquale Amato, as *Kurwenal*. Jacques Urlus, tenor, made his American debut as *Tristan*. He has been singing at the Leipsic Municipal Opera for a number of seasons, and a season ago sang as *Tristan* at Bayreuth. The *King Mark* was Edward Lan-kow.

It is hardly necessary to say that Mr. Weingartner's personality dominated the performance. The orchestra was rather diffident at the first. The performance, however, gradually grew more elastic and authoritative. The opening of the second act was played with amazing virtuosity and esprit. Mr. Weingartner now had his players thoroughly in hand, and they performed as if inspired. Not even under Mr. Toscanini was this part more electric with suggestion and emotion. The quality of the orchestral tone was ravishing.

Throughout the opera Mr. Weingartner kept the instruments down. He let them sing, but he did not let them take the statue from its pedestal on the stage. But with all its objectivity this performance was a revelation of what a big man, in love with his task, will make of it. The music rushed onward like a tidal wave. In the orchestra the wood-wind players were especially distinguishing themselves

by the general precision of their attack and their attention to the most delicate nuances. The horns were not so secure at the first. The strings, which had been reinforced, played with a sonorous body of tone. Mr. Weingartner conducted in a masterly but unobtrusive manner. All of his wishes were obeyed, for the men responded eagerly to his slightest gesture. The singers were supported and led at the same time, held in the palm of his hand.

The Admirable Cast

Mme. Gadski, in spite of her sprained ankle, gave one of the best performances, so far as song was concerned, that she has given in Boston of late years. She is rather conventional as an actress and an interpreter, but she has seldom sung here with such eloquence. Mr. Urlus proved to be an exceptionally capable German tenor. His voice is warm and expressive, and he has intelligence and much enthusiasm. He has also uncommon appreciation of a melodic line, of the distinction between piano and forte. He gave a performance that was a gratifying blend of the lyric and dramatic qualities. Mme. Homer sang admirably, as she is accustomed to sing in this part, and Mr. Amato sang the music of *Kurwenal* superbly. Smaller parts were well taken. The opera was admirably staged, the scenery having been designed in the studios of Winternitz of Vienna, whence the scenery for "Pelléas" had come. The production as a whole was one of the finest that have been given by the Boston Opera Company. O. D.

NATIONAL MOVE FOR "OPERA IN ENGLISH"

[Continued from page 1]

would progress more rapidly in the matter. He said that two or three years ago he had "become nasty" about the matter and had bothered many people and written many articles upon the subject. He reminded his hearers of Tito Ricordi's declaration that next to Italian, English was the most singable language in the world. He then told of Mr. Gatti-Casazza's favorable attitude and his promise to help. He said that Mr. Gatti-Casazza had asked him to translate one libretto for this season, and had promised to do a great deal more next season, including the production of two foreign operas in English. Mr. Meltzer spoke of Mr. Kahn's unfavorable attitude, but said that he had changed his mind several times and hoped that he would again. He hoped that all those present would go home and pray for Mr. Kahn's conversion. He referred to the "Pipe of Desire," which, he said, "dwells with horror in our minds,"

and expected better things of American operas to come. The speaker enumerated many supporters of the society, among them Gluck, Gadski, Dippel, Bispham, Griswold, Eames, Mary Garden, Sammarco, Victor Herbert, Oscar Hammerstein, Bonci, Crabbe and others, who have become members. Mr. Meltzer read a letter which Mary Garden had given him giving her support. Letters from Mme. Eames and de Gogorza were also read.

Mr. Witherspoon said that the difficulties of singing in English had been greatly exaggerated, that only a certain number of sounds could be emitted from the human throat, and that after Italian, the other languages were about equal in availability for song. "If a singer will study," he said, "There is no reason why he should not sing in English."

Arthur Nevin, who was present, and called upon, expressed his full sympathy with the movement.

Mme. Ziegler spoke on the subject of enunciation, and said that English words were easier than French, but that the American student was unfortunately not required to study the English language with a view to singing it.

CHICAGO APPROVES OF OHIO'S ORCHESTRA

Stokowski and His Men Make an Excellent Showing—Mme. Sammaroff-Stokowski, Soloist

Bureau of Musical America,
No. 624 South Michigan Ave.,
Chicago, February 12, 1912

AS the Chicago Grand Opera Company invaded Cincinnati, this city received a counter artistic attraction in the Cincinnati Symphony Orchestra, which gave concerts Wednesday afternoon and Thursday evening in Orchestra Hall, under the direction of Leopold Stokowski. This organization is only three years old, but it gave an account of itself that indicated far more artistic maturity. The youthful director is a wonder in himself, one not given to an extravagant demonstration, at the same time an impressive director, graced and gifted uncommonly for signal service. He appears to have intimate association yet absolute command over his men. His beat is easily followed, as something distinct and decisive. He is a director of vivid contrast and telling climaxes; apparently he becomes surcharged with the emotionalism of music and imparts his magnetic power through nervous energy to his instrumentalists. At the first concert he gave a broad and sonorous reading to the introduction of Beethoven's "Egmont." The big achievement of the day was Tschaikowsky's E Minor Symphony. This work has been given many times, but the reading by this youthful director was of a nature to command new interest in it. Poetry, fine tonal balance and

musically phrasing characterized the interpretation. Strangely enough, the waltz was the least successful feature and the playing seemed a bit blurred. Brass and woodwinds were hardly of the grade to compare with the strings in the latter portion of this composition. This string-body, by the way, is very capable, and barring the tendency to become a little hard on the G string, it furnished most excellent results. The woodwinds are fair, but the brass is not so good.

Cincinnati certainly has every reason to be proud of this organization, and considering the time it has been in operation, the results are little short of remarkable.

At the second concert a very vital and impressive reading of Brahms's First Symphony in C Minor and a beautiful and appreciative exposition of the Vorspiel from Wagner's "Die Meistersinger" were given. Mme. Sammaroff-Stokowski, the true aristocrat of the keyboard, who has not been heard here for several seasons, was warmly welcomed and it was noticeable that both her tone and technic have taken a new power and intensity. She has strength for almost any task and her interpretations are warm and poetic, while she has manifold nuances of color readily at command. Her fleet and facile fingers accomplish wonders technically, and her playing of the Grieg Concerto was big and masterful.

At the second concert she played Tschaikowsky's Concerto in D Flat Minor, op. 29, with all of its bravura brilliantly given, and her octave work was dazzling. It surprised and won the immediate admiration of the large audience who approved her revelation of the several movements in most spirited fashion. She regaled them with Liszt's "Liebestraume" as an encore. The Cincinnati Orchestra had no reason to regret its visit to Chicago.

CHARLES E. NIXON.

DAMROSCH PRESENTS ITALIAN PROGRAM

Sgambati Concerto Given First New York Performance by Ernesto Consolo

Ernesto Consolo, the Italian pianist, who has been heard in New York a number of times this season, was the soloist of the Italian program of the Symphony Society, Walter Damrosch, conductor, at the Century Theater, New York, on Sunday afternoon, February 11.

To prepare a symphony program of works by Italian composers is no easy task, but Mr. Damrosch, who is known as an exceptionally gifted program builder, coped with the situation most felicitously; barring the overture to "William Tell," which really belongs to other than symphony programs, the list of works, ranging from Vivaldi to Puccini, was all interesting.

Mr. Consolo chose a concerto by Giovanni Sgambati, which had its first New York performance on this occasion; Sgambati was Mr. Consolo's master and the work is, therefore, very dear to him. He played it with a complete mastery of its content, with much poetry and splendid presentation of its varied themes and episodes. It is a work that makes great demands on the performer from the standpoint of technical problems, but these were handled by Mr. Consolo with convincing authority and great facility. The slow movement, "Romanza," pleased the audience most and in it Mr. Consolo distinguished himself in the presentation of the opening theme, in which the melody is sustained against broken chords, largely through the artistic use of the pedal. The last movement bears a curious thematic resemblance in its opening theme to the finale of the Violin Concerto of Brahms. At the close the pianist was called out some four or five times by the enthusiastic audience, proper recognition for one of the foremost pianists in America to-day.

A lovely Concerto in A Minor for strings, by Vivaldi, was given with much finish, in which Messrs. Mannes and Salsavsky played the solo violin parts and Mr. Kéfer the solo cello with good effect. The latter also distinguished himself in the solo of the introduction of the "Tell" overture.

The Sinigaglia Overture, "Le Baruffe Chiozotte," again proved to be a pretty bit of music, much in the style of the dainty Wolf-Ferrari operas with which New York has become acquainted. The latter was represented by two intermezzi from his latest opera, "The Jewels of the Madonna," which New York will soon hear in its entirety. That these intermezzi are particularly distinctive cannot be recorded, but they contain pleasing melody, well scored and were received with much applause.

Mr. Damrosch should be commended on having selected the intermezzo from Puccini's "Manon Lescaut" for his program; it is the finest piece of orchestral writing that the popular Italian has done, far above any section of his later works in musical value. It is the true Puccini, before a sojourn in Paris from which "Madama Butterfly" resulted and the recent "Girl of the Golden West." There is a strong Wagnerian influence throughout, both in the harmonic background and in the method of creating an emotional climax. On hearing it one can only wish that Puccini had continued in this style and allowed the various influences which have altered his mode of expression to pass him by. It was beautifully played and well applauded.

A. W. K.

Concert for Young People

The Symphony Concert for Young People, under Walter Damrosch, had as its star Efrem Zimbalist, the young Russian violinist, on Saturday afternoon, February 10, at Carnegie Hall, New York. National programs have been the rule at these concerts this season and a list of French and Russian music was chosen this time. A large audience, even larger than usual, applauded Mr. Zimbalist's sterling performance of the Andante from the B Minor Concerto of Saint-Saëns, in which his lovely tone and his sincere style again showed him to advantage. Two encores, Kreisler's "Liebesfreud" and a "German Dance," by Mozart, were granted to satisfy the applauding audience, while after the group with piano accompaniment, comprising César Cui's charming "Orientale" and Tschaikowsky's "Serenade Melancolique" and "Scherzo" an extra had to

be added. The young violinist was at his best and was received with enthusiasm.

Mr. Damrosch preluded the orchestral offerings with explanatory remarks, playing the themes of the various works on the piano. The works were Berlioz's "Carneval Roman" overture, the slow movement from the D Minor Symphony of Franck, the "Andante Cantabile," from Tschaikowsky's Fifth Symphony, and the Finale of Rimsky-Korsakow's "Scheherazade."

A. W. K.

MR. GILBERT'S RECEPTION

Composer's Own Works Find Favor at Social Gathering in New York

A reception-musical was given Antonia Sawyer, the New York manager, by Hallett Gilbert, the American composer, at his home in New York on February 8. Martha May Hathaway, contralto, sang four of Mr. Gilbert's songs with rare beauty of voice and fine expressive delivery. The lovely little "Doubt Thee" and the convincing "For Ever and a Day," both melodically charming, made a splendid impression, and the singer and the composer were compelled to bow again and again. A cycle of songs called "A Love Garden," by Edwin Walker, was sung by Rhea Hunter, soprano, and revealed a decided gift in composition. The six songs were all interesting, "Poppies" and "Rose" being the most distinctive.

Four more of Mr. Gilbert's songs, "Thought of You," "Youth," "Spanish Serenade" and "Two Roses," were sung by Frederick Gunther, bass-baritone. Mr. Gunther gave admirable readings of the songs, bringing to his performance a wealth of coloring and an artistic handling of his material. "Two Roses" is one of the best songs Mr. Gilbert has yet done, and was received with great applause. Mrs. Gunther, a lyric soprano, sang Mr. Gilbert's "Minuet La Phyllis" and "The Bird," displaying a charming voice of pure lyric quality.

Among the invited guests were:

Dr. and Mrs. J. Christopher Marks, Mr. and Mrs. Thomas H. Thomas, Minna Kaufmann, Mrs. Franklin Riker, Mrs. Charles Gruppe, Betty Ohls, Nicholas Hemenace, Harold Osborne Smith, Herman Meuth, Mrs. Lida Ashbrook, Mr. and Mrs. Dudley Buck, Mr. and Mrs. Reed Miller, Dr. William C. Carl, Kathleen Parlow, Mr. and Mrs. Putnam Griswold, Mr. and Mrs. Bruno Huhn, Mr. and Mrs. Frederic Martin, Edward Strong, Mr. and Mrs. Frederic Mariner, Louis Dressler, Mme. Anna Ziegler, Mme. Charlotte Maconda, Marie Keller, Mr. and Mrs. Gardner Lamson, Katharine Goodson, Myrtle Thornburgh and many others.

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Coloratura

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EVANGELINE HILTZ

Contraltos

MARIE-LOUISE BIGGERS

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'Cellist

PAUL KEFER

Harpist

EDITH MAE CONNOR

and

THE TOLLEFSEN TRIO

BONCI LAUDS YOUNG AMERICAN TENOR

Thinks Mr. Byrne Will Take First Rank Among Our Male Singers

Mme. Delia Valeri gave a reception in honor of Alessandro Bonci on the evening of February 8, at the Hotel Rector. The artists who furnished the musical program of the evening were all pupils of Mme. Delia Valeri, with whom they have been studying for a period ranging from a minimum of about six months to a maximum of about two years. Mme. Valeri played the piano accompaniments.

The program consisted of Mendelssohn's "Song of the Birds," sung by Miss Z. Martin, soprano, and Miss G. Briggs, contralto, and was given admirably by these young artists. V. Marrone sang Rotoli's "Fiore che langue" with pleasing delivery and an agreeable voice. Miss G. Briggs delighted the audience with "Stella del Marinar," from "Gioconda," and was compelled to give as an encore the Scotch song, "My Laddie," by Thayer. Miss B. Kilgore sang a delightful French song by Gounod, "Chantez, riez et dormez," and as an encore the "Romanze" of Debussy. Miss R. Milena sang "Elsa's Traum" in German, and as an encore an aria from "Romeo et Juliet" of Bellini.

The feature of the evening was the singing of the young tenor, I. Byrne, and of Miss Z. Martin, the coloratura soprano. Mr. Byrne sang "Addio Mignon" from the opera "Mignon," in which he displayed a voice of pure quality, warm, rich and vibrant, and he was compelled to give two encores selecting songs by Metcalf and Marshall. Mr. Bonci expressed as his opinion that Mr. Byrne possesses perhaps the most beautiful voice of an American tenor which he has heard, and that considering he has only studied with Mme.



I. Byrne, American Tenor, for Whom Signor Bonci Predicts a Brilliant Future

Valeri six months, he gives promise of a splendid future. Mr. Bonci also spoke most highly of the musicianship and sentiment with which he invested his songs. Miss Martin, who sang the last number on the program, the Mad Scene, from "Lucia," aroused the audience to an extraordinary pitch of enthusiasm. Her coloratura voice of pure and bell-like quality, her musicianship, her perfect interpretation and her excellent enunciation were all equally deserving of praise.

Many persons well known in musical and social circles attended.

SUCCESSFUL DEBUT FOR NAMARA-TOYE

Soprano Appears as Soloist in Two Concerts by Russian Orchestra

After the Russian Symphony Orchestra had played a new symphonic poem, "The Garden of Death," by Vasilenko, "after a poem of Oscar Wilde," at Carnegie Hall, New York, last Saturday evening, and had given a good performance of the highly imaginative suite of Rimsky-Korsakow, "Scheherazade," a young soprano, Mme. Namara-Toye, stepped on the platform for her debut, clad in the most Gardenesque attire which New Yorkers have seen since Geraldine Farrar appeared in "Thais" garb at a concert of the Boston Symphony last Winter.

A grand aria from Rubinstein's opera, "Demon," was her offering. It is a musically unimportant piece of writing and not a vehicle on which a debutante should attempt to ride to triumph. In spite of it, the singer, through her personality, scored heavily and was applauded to the echo. Leoncavallo's "Mattinata," which really should not be sung at symphony concerts, was given as an encore with success. In her group of songs, with the excellent assistance of André Benoist at the piano, Mme. Namara-Toye sang "The Dream" of Rubinstein and Tchaikowsky's "Toujours à Toi," the latter finding exceptional favor, sung with flexibility and lovely quality of voice. An encore was demanded, also a second; here the lady stepped to the piano and, à la Sembrich, played her own accompaniment to a verse of "Annie Laurie." She was overwhelmed with bouquets and floral decorations of all descriptions.

The Vasilenko work, heard for the first time, contains some interesting orchestral coloring and not a little melody, of a distinctly French type. It is hardly sufficiently well-knit, however, to attain a permanent place in either the public's favor or an orchestra's repertoire. The "Scheherazade" Suite glows with gorgeous colors, painted with a bold and firm hand. The solo violin part was played by the new concertmaster, Mr. Skolnick, as it has rarely been heard here; with a warm, round tone and a sure technic. Bernard Altschuler, principal cellist, played the solo cello parts with fine tone and much taste.

The other orchestral numbers were a

"Berceuse" and "Dance of the Gnomes," by Iljinsky, and the familiar "Caucasian Sketches" of Ippolitow-Ivanow.

A. W. K.

The Sunday Concert

At the Sunday afternoon concert in the same hall Miss Toye was heard in the "Ah, fors è lui," from "Traviata," and Mozart's "Voi che Sapete," to which were added several encores. The singer again enjoyed a favorable reception and received almost as many flowers as the previous evening. Her singing created no need for any radical change of opinion. The performance of the Verdi number was not without brilliancy and in its florid passages the singer showed that her voice is capable of flexibility. After her rendering of the Mozart air she added Mrs. Beach's "The Year's at the Spring."

There was another soloist in the person of Luba d'Alexandrowskaya, a young Russian pianist. She played the Grieg Concerto, which makes severe demands on its interpreter in the way of temperament and technic and many of these demands this artist was unable to meet. She plays with delicacy and a pretty tone, but seemed rather overweighted by the task she undertook. She was cordially applauded and played an encore.

The orchestral numbers were the same as on the preceding evening, save that the Vasilenko work was omitted and a short "Serenade," by Mrs. Mary L. Townsend, of Washington, given for the first time. It is light and shallow music of no great pretention or originality, but was well received and had to be repeated. H. F. P.

Zimbalist and Katharine Goodson in Lincoln Memorial Concert

WINSTED, CONN., Feb. 13.—Efrem Zimbalist, the violinist; Katharine Goodson, pianist, and Samuel Chotzinoff, accompanist, were the artists last Monday at a Lincoln Memorial Concert, given annually under the auspices of Mrs. Henry H. Bridgman in Norfolk. A program of exceptional merit was enjoyed by the thousand persons who had received cards to be present.

Louise Hattstaedt and Kurth Wanieck in Chicago Recital

CHICAGO, Feb. 12.—Louise Hattstaedt, a charming soprano, with a gift for acting, and Kurth Wanieck, pianist, gave a recital Tuesday evening in the Fine Arts Building that attracted and entertained a good-sized audience. Miss Hattstaedt sang Hahn's "L'Heure Exquise" and "Si mes Vers" with fine taste and brilliant tone. The "Romance" of Debussy also gave an idea of the subtle beauties of this school of composition. She further added

to the interest of the evening with two compositions of Liza Lehmann, "The Love Song" and "The Wood Pigeon," together with Hammond's "The Lovely Month of May" and Cadman's "The Land of the Sky Blue Water." Mr. Wanieck opened the program with Beethoven's Sonata, op. 109, followed by Brahms's Scherzo, several selections of Schumann and the Trio of Liszt. C. E. N.

FRENCH MUSIC BY POHLIG ORCHESTRA

Berlioz, Charpentier and Saint-Saëns Represented on Poetical Program

PHILADELPHIA, Feb. 12.—For the second time this season, owing to the fact that the Academy of Music was previously engaged for another purpose on Saturday evening, the Philadelphia Orchestra last week moved its second concert forward to Thursday evening, with the Friday afternoon concert taking place as usual. The program consisted of only three numbers, all by modern French composers—Berlioz's "Symphonie Fantastique" and Charpentier's "Impressions d'Italie," while Herman Sandby, first cellist of the orchestra, who was the soloist, showed his skill in a brilliant performance of Saint-Saëns's Concerto in A Minor, op. 33, for violoncello and orchestra.

The Berlioz symphony, which may be classed with the greatest of "program music" compositions, presents in five movements—or pictures—a graphic tonal elucidation of the sensations of a melancholy young musician, who, lost in the despairing languors of love, lulls himself to sleep by the use of opiates and has some wonderful visions. With his marvelous power of making music tell a story, arouse the imagination, and present pictures to the mind, Berlioz melodiously describes the varying emotions of his hero in "Reveries—Passions," "A Ball," "In the Country," "March to the Scaffold," and "The Witches' Sabbath—Witches' Round Dance." In his reading of the work, Mr. Pohlig showed an illuminating appreciation of its poetic beauty and dramatic significance, though the interpretation of the second and third movements—the waltz and the scenes of rural felicity—was better than that of the finale, the weird witch scene. The "March to the Scaffold" was excellently played, however, with an impressive realization of its dread portent and ominous solemnity. But after all was over, the delightful delicacy and charm of the waltz movement was most distinctly remembered.

A veritable little picture gallery of delicately tinted musical pastels is Charpentier's "Impressions d'Italie," yet withal somewhat impressionistic and not without bold dashes of color—but all melodiously illuring, with the picturesque charm of sunny Italy—in the "Serenade," "At the Fountain," "The Mule Ride," "On the Heights" and "Naples." The music is characteristic of its composer, having at times distinct echoes of "Louise." Mr. Sandby's contribution to the program fitted well into its general scheme of modern melodization, his playing of the Saint-Saëns concerto being in line with his best work, and winning so much applause that he was persuaded to add two selections not on the program, "The Swan," also by Saint-Saëns, and his own arrangement of a Norwegian folk song, played exquisitely on muted strings.

At next week's concerts Mr. Pohlig will furnish a novelty by playing the prelude to the third act of Victor Herbert's opera "Natoma," while Alexander Heineman, the lieder singer, will be the soloist.

A. L. T.

Music Courses for Wisconsin Normal Schools

MADISON, WIS., Feb. 12.—What is believed to forecast the establishment of courses in music in all of the state normal schools in Wisconsin is the action of the board of normal school regents in that state, authorizing the institution of a course at the Whitewater Normal School. An appropriation of \$4,000 was made to begin the work. M. N. S.

Kellerman Signs with Haensel & Jones

Haensel & Jones, the New York managers, announce that Marcus Kellerman, bass-baritone, will appear under their exclusive management for the coming two years.

NEW CONVERSE WORK PLAYED IN BOSTON

His Symphonic Poem, "Ormazd" Given Effective Reading Under Mr. Fiedler

Bureau of Musical America, No. 120 Boylston Street, Boston, February 11, 1912.

AT the symphony concerts of the 9th and 10th of this month, Frederick S. Converse's symphonic poem, "Ormazd," after the old legend of the Parsis, as found in the Zendas Ovesta and the Bundeheschne, was performed for the first time in Boston, and the second time anywhere. It had been given two weeks previously in St. Louis. This symphonic poem is based upon the legend of Ormazd, the God of Light, and Ahriman, the ruler of darkness, "the backward thinker." Ahriman attacks Ormazd (Freeman Clarke's "Ten Great Religions") several times. The last conflict has not yet arrived. When it does Ahriman will unwittingly accomplish as much as his holy opponent toward the ultimate salvation of mankind. Ormazd will reign on high; a new heaven and a new earth will delight the soul of man.

The introduction of the one-poem suggests the stately heights where dwell Ormazd and his Fravashis, the spirits of good men. There is then the thought of the battle, more than once repeated between the hosts of good and evil, and, in some splendid measures of peroration, the thought of the ultimate triumph of mercy and righteousness. The theme provides ample opportunities for noble composition and effective dramatic development.

The pages of the poem which are most convincing are those that deal with Ormazd and his hosts. Since the day when the orchestral work that just preceded Ormazd—"The Mystic Trumpeter"—appeared, Mr. Converse has been broadening and heightening his style. His experiences in the operatic field have perhaps not been disadvantageous to him as a composer. His style has become more cosmopolitan and perhaps more virile. A Franck-like theme for the oboe remains in the memory, also the introduction and the final sweeping pages, which rank among the best that Mr. Converse has penned. The section dealing with the attacks of Ahriman and his army are not so telling; are, in fact, inclined toward the empty and bombastic. This work, which contains some pages of considerable eloquence, is not, to me, as finely sustained a structure as "The Mystic Trumpeter," but it is especially interesting as indicating the present trend of Mr. Converse's conceptions, and also as confirming a certain impression, that, even yet, Mr. Converse has much more in him to say than he has said already. There was cordial applause for the work.

At this concert Heinrich Warnke, the leading cellist of the orchestra, gave a musicianly performance of Lalo's "Cello Concerto," and Mr. Fiedler gave a splendid reading of the weakest of the Tchaikowsky symphonies that we hear.

Leo Slezak, of the Metropolitan, sang in Jordan Hall on the afternoon of the 10th, appearing here for the first time in recital. Mr. Slezak, in various operatic appearances, had distinguished himself as a singer of uncommon gifts, and a great interpreter of dramatic rôles. In Jordan Hall the great sincerity of the man was felt by everyone. He stood there, immense, blond, of a huge Saxon type, a broad grin on his young and open countenance, taking undisguised pleasure in his singing and in the pleasure that it gave his auditors.

The program offered was by Schubert, Schumann, Loewe, Brahms, Liszt, Hans Sommer, Padre Martini, Bizet, Charles Wakefield Cadman, Mary Turner Salter, Walter Morse Rummel. The texts of the songs were in German, French and English. The writer did not hear the first half of the program. He did hear Mr. Slezak sing the "Feldeinsamkeit" as though he, too, were a-dreaming under blue skies. He sang Strauss's "Cacilie" with sweeping passion, and with an amusing insistence upon the sibilants of the text, in such places as "Wenn du es wusstest," when some thought that the tenor had suddenly lost his tone, on account of the absolute cessation of vowel sounds, and the low hissing of the repeated "Ss." Mr. Slezak sang Martini's "Plaisir d'Amour" and Bizet's delightful "Serenade" with true delicacy and wit. His French and his English were as clean as his German. Sometimes he forced tone somewhat, and at other times he abused the "half-voice" effects. On the whole, however, he made the recital an occasion to remember and after every one of his songs was rapturously applauded by a large audience. O. D.



Nicholas deVore, the Brooklyn organist and composer, is recovering from a severe attack of pericarditis.

Grieg's cantata, "Olaf Trygvasson," was presented recently by a chorus of fifty voices at Bridgeport, Conn., under the direction of R. M. Eames.

Edward Johnston's latest organ recital at Cornell University presented a program which included selections by Lemmens, Macfarlane, Baumgartner, Wagner and Boellmann.

R. Huntington Woodman is the director of the newly organized oratorio society of Bridgeport, Conn., which is rehearsing for a performance of "Elijah" in April. A chorus of 275 voices will sing.

A musicale given by the Count and Countess Fabri, in New York, on February 9, in honor of Maurice Nitke, the violinist, served to present for the first time the Nitke Trio, which was heard in an excellent program.

A conservatory of music for Springfield, Mass., is a project which is being agitated by one of its citizens, Dr. David Wagner, who offers to contribute toward the maintenance of such an institution if the City Government will provide the building.

An attractive program was given by the Yale Glee, Banjo and Mandolin Club, at the Waldorf-Astoria, New York, on Friday evening. This was the annual appearance of the club in New York, and the concert was very well attended.

The fifth Kunkel Concert in St. Louis brought forth, as soloist, Mme. Christine Nordstrom Carter, soprano. Besides the several numbers played by the veteran, Charles Kunkel, Mme. Carter sang several songs and arias.

Jesse W. Crandall, who returned a year ago from Europe, where he studied four years with Sevcik, is director of the Academy of Musical Art at Kalamazoo, Mich., and has apparently advanced that institution into remarkable success.

Floyd Baxter, a pupil of Frank E. Morse of Boston, sang before the Men's Club in Auburndale, Mass., recently. Mr. Baxter has a voice of richness and clarity. Mr. Morse is having much success with his pupils, who are appearing at many important functions.

The Philadelphia Opera and Concert Company appeared at the following places in Michigan this month: Feb. 5, Carleton; Feb. 6, Northville; Feb. 7, Springport; Feb. 8, Stockbridge; Feb. 9, Homer; Feb. 10, Aurelius; Feb. 12, Colon; Feb. 13, Concord.

Pauline Meyer, the Chicago pianist, is home for a breathing spell after successful concerts in Big Rapids, Madison, Wis., Prairie du Chien, Galesburg, Ill., Dubuque, Ia., and Galesburg, Ill. During her tour she gave a number of recitals in educational institutions.

L. Serrahn, of Manitowoc, Wis., has been elected president of the recently organized Association of Lutheran Male Choirs of Eastern Wisconsin. Edward Schmidt, of Sheboygan, has been chosen director. The first festival will be held in Sheboygan in June.

Sam G. Martin, tenor, a pupil of Mrs. Edmund Severn, of New York, has been engaged for the choir of the First Presbyterian Church of Cranford, N. J., for the coming year. Mr. Martin has a lyric tenor voice of wide range and fine quality.

W. J. Henderson, the musical critic of the New York Sun, gave a lecture on "Folksong and National Music," under the auspices of the Musical Club of Hartford, Conn., recently. Mrs. Lucia Lilly-Dunham sang a number of songs in illustration of the lecturer's remarks.

Mrs. L. J. K. Fowden, of Atlantic City, N. J., gave an analysis of "Orientalism in Music" recently in that city. Edna Cale, Ida Taylor Bolte and Mrs. Alfred Westney illustrated the lecture by playing se-

lections from D'Indy, Strauss and Debussy.

An enjoyable evening was spent recently in Somerville, Mass., when the "Meister-singer" was sung before the members and friends of the Soly Lodge, the soloist being Mrs. Gertrude Holt, of Boston. Mrs. Holt has a splendid lyric soprano voice of pure quality.

Atlantic City's Glee Club has elected Earl Blackman to succeed Earl Hewitt as president. Pauline Schwickerrath, Bernice Shinn, Marguerite Buhre, Albert McGee, Mabel Cheney and Harry Wood are other officers. This club has a membership of 219 mixed voices under the direction of Mary Hallahan.

At the last meeting of the Washington, D. C., Chapter of the American Guild of Organists, Oscar G. Sonneck, chief of the Music Division of the Library of Congress, read a paper on the "Different Editions of MacDowell's Works," supplemented by illustrations on the piano by Arthur D. Mayo.

The place of first violin in the Brooklyn All Souls' Church String Quartet formerly held by H. Klengenfeldt was taken recently by Jessie Montez deVore. The services of the church enlist the aid of a string quartet on alternate Sundays in a program made up entirely of music and lasting an hour.

A good-sized and appreciative audience heard the piano recital by George Frederick Ogden of Des Moines, Ia., in that city recently. Mr. Ogden's program had been selected with care and was of considerable appeal. His playing of Schumann's "Fantasie" was especially enjoyable and proved Mr. Ogden to be a pianist of artistic worth.

A recent recital in Mechanicsville, N. Y., under the direction of Mabelle J. Graves, presented a program of compositions by German, French, English, Polish and American composers. Those taking part were Mrs. Beecroft, Miss Wing, Hawley Harvey, Marie Kelly, Albert Cook, Ethel Meier, Jane Vaughn, Miss Rulison, Miss Cowen, Miss Poole and Miss Graves.

The annual festival services of the St. Paul's Protestant Episcopal Church, Philadelphia, under the direction of William Stansfield, organist and director, presented the quartet and choir of the church in Mendelssohn's oratorio, "St. Paul." Preceding the oratorio a half-hour organ and cello prelude was played by Mr. Stansfield and D. Hendrick Ezermann, cellist.

The Princess Louise Chapter of the Imperial Order Daughters of the Empire gave a concert at the Hotel Plaza, New York, on February 9, the features of which were the British folk songs by the Misses Oriska and Rosalind Fuller and Dorothy Irving, and the German and Old English songs by Luise Hepp.

Emma K. Denison, soprano, and Helen Maxwell Roberts united in a program entitled "A Story in Songs," given at the residence of Mrs. Frank H. Jones, in Montclair, N. J., on February 2, for the benefit of the Montclair Day Nursery. Miss Denison and Miss Roberts, who make a specialty of entertaining children, had a good-sized audience of little ones.

An entertaining program was given recently under the auspices of the Bush Temple Conservatory in Chicago by Meta Wadhams, Mabel Drach, Kathleen Easter and a Ladies' chorus, which gave an excellent account of itself. Students of the same school gave George Ohnet's "The Ironmaster" under the direction of Edward Dvorak on Thursday evening of last week.

Genevieve Clark Wilson gave a reception at her South Side residence in Chicago recently in honor of two of her pupils, Hazel Wilcox and Mrs. Ethel Hall of Canada. Allen Spencer and Harold Henry, pianists, took part in an impromptu program, while the hostess sang several songs of James G. MacDermid, accompanied by the composer.

Herman Powers, of Oshkosh, Wis., has been selected as director of music in the

Plymouth Congregational Church at Fond du Lac, Wis. Mr. Powers, who is a well-known choral director, will organize an oratorio society in Fond du Lac at once. He is a tenor. For eighteen years he was director of music in the First Congregational Church at Oshkosh.

Charles C. Washburn has been devoting the present week to a short Southern tour, with recitals in Georgia, at Atlanta, Columbus and Valdosta, in Gainesville, Fla., and in Greenville, S. C. The engagement in Columbus on February 13 called for an afternoon concert for children and an evening program of Mr. Washburn's "Songs of Human Interest."

Emma Thursby's weekly musicale in New York on February 9 presented Mr. Hintze in two piano solos, "By the Sea" and "By the Brook"; Grace Kearns sang an aria from "Madama Butterfly" and a number of songs, and Harriet Ware's "Boat Song" and the "Chant Hindoo" by Bemberg were sung by Miss I. Gresson. The guest of honor was Clementine de Vere (Mme. Sapio).

"The Nazarene," a new cantata by Dr. William Rhys-Herbert, a Minneapolis composer, was sung at the Church of the Redeemer in that city recently. The regular quartet was augmented with a choir of thirty voices and Dr. Rhys-Herbert conducted. The cantata is melodious and original and simple in treatment. It is the fifth by the composer, who also has written several light operas and choral works.

The St. Louis Symphony Orchestra appeared at Burlington, Ia., under the auspices of the Burlington Musical Club recently and attracted a packed house. The orchestral numbers were the Weber, "Oberon" Overture, Tchaikowsky Symphony, No. 6, and the Prelude to "Die Meistersinger." Mr. Olk, the soloist, played the Rondo Capriccioso of Saint-Saëns. The orchestra played with excellent tone and finish.

The California Trio, consisting of Elizabeth Westgate, piano; Charles H. Blank, violin, and Harvey B. Hickman, cello, presented a program at Miss Westgate's studio in Alameda, Cal., recently. Trios by Beethoven, Tchaikowsky, Bach and Glinka were played. Herbert P. Mee assisted in a group of tenor solos. Robert H. Thomas gave a baritone solo and the two sang a duet at the close of the program. Two cello solos were played by Mr. Hickman.

Mabelle Baird, of Providence, R. I., who recently returned from her studies abroad, gave a piano recital which was well attended. She was assisted by Mary Ellis, violinist, and Leonard Smith, cellist, who played with her in a Trio in A Minor by Chaminade. Miss Baird's interpretation of Beethoven's Sonata, op. 13, C Minor, was brilliant, as was her playing of Liszt's Etude in A Flat Major and her lighter selections.

The Chaminade Club of Providence, R. I., gave the first of a series of four concerts last week in an effort to educate the children of the public schools in Providence to an appreciation of good music. The concert was of a high order and the children of the entire school listened with rapt attention to the program given by May Atwood, Olive Emory and Virginia Anderson, who acquitted themselves with considerable distinction.

Professor Samuel A. Baldwin's free organ recital at the College of the City of New York last Sunday afternoon was devoted largely to selections from Wagner. The program was: Concert Fugue in G Major, Krebs; Choral, Prelude, "Jesu, Meine Zuversicht," Bach; Wagner, Prelude, "Parsifal"; Vorspiel, "Lohengrin"; Introduction to Third Act, "Die Meistersinger"; Siegfried's Death, "Die Götterdämmerung"; Song to the Evening Star, "Tannhäuser," and Overture, "Tannhäuser."

The first of a series of evening musicales to be given at the studio of J. Ruth King, pianist, in Brooklyn, enlisted the assistance of Kathryn Platt Gunn, violin; Carolyn Neidhardt, cello, and May C. King, soprano, in a program of miscellaneous numbers, ending with a group for trio consisting of Lavotta's "Legende," Raff's "The Mill" and Grieg's "Norwegischer Tanz." Miss King opened the program with two movements from Mendelssohn.

Advanced piano students, under Ernest Hutcheson, gave a fine recital last week at the Peabody Conservatory, Baltimore. Anne M. A. Hull played Beethoven's Sonata in C Sharp Minor, op. 27, No. 2, and four other works of the masters. Frederick D. Weaver played four little poems by Edward MacDowell. Hortense Gundersheimer played the Capriccioso by Ernest Hutche-

son and a number by Rachmaninoff. Clarence Burg played selections by Bach and Schuett.

Horatio Parker's prize-winning opera, "Mona," soon to be produced at the Metropolitan Opera House, was the subject of the fourth of a series of recitals which was given by Amy Grant in her New York studio on February 11. In appropriate costume Miss Grant outlined the story of Brian Hooker's powerful libretto. And to a subdued piano accompaniment of the text she recited the lines of the opera, preserving with fidelity the spirit of mysticism which pervades the work.

The third of the Jamestown, N. Y., Conservatory of Music's Liszt Centenary recitals presented Nelle Hartman, of Kansas City, Mo., a student at the school, in a pleasing program made up of both vocal and piano numbers. She was assisted by Samuel Thorstenberg, director of the conservatory. Miss Hartman's ability as a pianist was demonstrated in her several solos, and in her vocal numbers she displayed a soprano voice of much charm.

Pauline Tranfaglia, a pupil of F. Addison Porter, played at the Municipal Concert on February 16. Miss Tranfaglia is the possessor of much artistic ability and played one of Mr. Porter's own compositions, Prelude and Romanza; also the Liszt "Rhapsodie." Mr. Porter has just revised and edited a new book for teachers on graded works of studies and pieces, by Turner. This book contains much valuable information for teachers of piano.

Walter Wheatley, for five years first tenor with the Carl Rosa Opera Company, during which time he appeared with success at Covent Garden and at La Scala, in Milan, has been visiting his family at Joplin, Mo. His return was the occasion of concerts in Joplin and Carthage, Mo. Mr. Wheatley was in fine voice and was enthusiastically received. In one of the concerts, Helen Scoville, a talented pupil of W. L. Calhoun, gave an excellent performance of Mendelssohn's Serenade and Allegro Gioioso for Piano and Orchestra.

Sara Edgell Adams, formerly a student in the Calhoun School of Music, Joplin and Carthage, Mo., and more recently a pupil of Ernest Hutcheson and Leopold Godowsky, recently returned from two years' study with the latter master and gave a piano recital in Joplin. An attentive audience enjoyed her playing of a fine program, the principal numbers of which were Chopin's Sonata, op. 58, and the Toccata from Saint-Saëns's Fifth Concerto. Miss Adams acquitted herself in brilliant fashion, displaying a fluent technique and a tone of unusual beauty.

Mrs. Alfonso Sterns gave a reception at her New York home on February 8 in honor of Adriano Ariani, the noted Italian pianist. Mlle. Bailhé gave a few piano compositions in which she displayed fine talent and sentiment, as well as good technique. Basil Storm delighted the audience with his rendition of an original musical sketch, and Sophie Traubman, formerly of the Metropolitan, sang an aria from "Trovatore." Many society women were present, among whom were the Countess Limburg-Stirum and Mrs. Sidney P. Marx.

The leading musical clubs of the Pacific Coast have vied with one another in securing the services of Harold Bauer, who this season is more in demand than ever. His Western tour bids fair to make a record, both as regards the list of engagements secured and the elaborate preparations being made by the clubs for the reception of the great artist. At Spokane, for example, the Musical Art Society has arranged to give Bauer a reception and dinner which will be one of the most important social functions of the season. Portland, Seattle, San Francisco, Santa Barbara, Los Angeles are no less enthusiastic over the popular pianist.

David Talmage, violinist; Jessie Talmage, pianist; Markham Talmage, baritone, and W. Paulding De Nike, cellist, gave a concert in Leonia, N. J., on February 5. An interesting program was presented, including the first movement of Mendelssohn's D Minor Trio, Schumann's "Liebesgarten" and Pache's "Pizzicato Gavotte," and two movements from Constantin Von Sternberg's C Minor Trio for Mr. and Mrs. Talmage and Mr. De Nike. David Talmage played the familiar "Meditation" from "Thais" and a "Danse Tzigane" of Nachez with much taste, winning enthusiastic applause from his hearers. Cello pieces by Mylnarski and Popper were played by Mr. De Nike, while Markham Talmage sang with fine effect the "Honor and Arms" aria and Von Flitz's cycle, "Eli-land."

WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

Individuals

Athouse, Paul—Newark, Feb. 18; Schenectady, Feb. 21; New York, March 2; Troy, March 7; Pittsburgh, March 14.
 Ballou, Ellen—Belasco Theater, New York, Feb. 18.
 Barrère, George—Ypsilanti, Mich., Feb. 17; Canton, O., Feb. 21; Yonkers, N. Y., Feb. 28; Stamford, Conn., March 12.
 Beddoe, Mabel—Toronto, Feb. 20.
 Eehrens, Cecil M.—New York, March 12.
 Bispham, David—Washington, D. C., Feb. 26; Baltimore, Feb. 27.
 Bonci, Alessandro—Philadelphia, Feb. 18; Spartanburg, Pa., Feb. 26; Jacksonville, Fla., Feb. 28; Atlanta, Ga., March 1; Memphis, Tenn., March 8; Chicago, March 11; Indianapolis, March 13; Madison, Wis., March 15; Chicago, March 17; Duluth, March 19; Dallas, Tex., March 25; Ft. Worth, March 27; Austin, March 29.
 Cheatham, Kitty—New York, Feb. 27.
 Collier, Bessie Bell—Brooklyn, N. Y., Feb. 23.
 Connell, Horatio—Dobbs Ferry, N. Y., Feb. 29; Indianapolis, March 5; Bloomington, Ind., March 7; Greencastle, Ind., March 8; Alton, Ill., March 12; Philadelphia, March 15, 16 and 17; April 8, nine weeks' tour with Minneapolis Symphony Orchestra.
 Connor, Edith Mae—Wilkes-Barre, Pa., Feb. 17; Brooklyn, Feb. 20.
 Cottlow, Augusta—Rock Island, Ill., March 9; Montgomery, Ala., March 12; Americus, Ga., March 14.
 Cracraft, Mary—East Orange, N. J., Feb. 23.
 Czerwonky, Richard—Minneapolis, March 8.
 de Gogorza, Emilio—St. Louis, Feb. 18; Milwaukee, Feb. 22; Chicago, Feb. 25.
 Doyle, Frank X.—Westfield, N. J., March 23.
 Dufault, Paul—East Orange, N. J., Feb. 23; Feb. 28 to March 8 (tour of Canadian Provinces).
 Dunlap, Margaret—Brownsville, March 2.
 Eames, Mme. Emma—St. Louis, Mo., Feb. 18; Milwaukee, Feb. 22; Chicago, Feb. 25.
 Finnegan, John—Brownsville, Feb. 18; Wilkes-Barre, Pa., March 17.
 Fiske, Florence La Salle—Bridgeport, Conn., Feb. 17.
 Gadeki, Johanna—Minneapolis, Feb. 23.
 Garden, Mary—New York (Progress Club), Feb. 18.
 Gilbert, Hallet—Carlisle, Pa., Feb. 28.
 Goodson, Katharine—New York, Carnegie Hall, Feb. 18; Bryn Mawr, Pa., Feb. 20; Minneapolis, March 22.
 Graham-Reardon, Mildred—Bridgeport, Conn., Feb. 17.
 Halle, Eugen—Rumford Hall, New York, Feb. 29.
 Halle, Elise—Rumford Hall, New York, Feb. 29.
 Hargreaves, Randall—Westfield, N. J., Feb. 23.
 Hudson-Alexander, Caroline—New York, Feb. 17.
 Jacobs, Max—New York, Feb. 18, 20 and 29.
 Kerns, Grace—Hamilton, Feb. 19; Derby, Conn., Feb. 23.
 Keyes, Margaret—Minneapolis, Feb. 25.
 Klotz, Maude—Brooklyn, Feb. 18; Westfield, N. J., Feb. 23; New York (Plaza), Feb. 27; Somerville, N. J., March 8; Wilkes-Barre, Pa., March 17.
 Kriens, Christiaan—Brooklyn, N. Y., Feb. 18; Baltimore, Feb. 28.
 Kubellik, Jan—Boston, Feb. 18; Montreal, Feb. 19; Toronto, Feb. 20 and 21; Detroit, Feb. 22; New York, Feb. 25; Columbus, O., Feb. 26; Lima, O., Feb. 27; Indianapolis, Ind., Feb. 28; Columbia, Mo., March 1.
 Lamont, Robert Forrest—Bridgeport, Conn., Feb. 17.
 La Ross, Earl—New York, Feb. 20 and March 5.
 Martin, Frederic—Wilmington, Del., Feb. 19; Baltimore, Feb. 23; Vineland, N. J., Feb. 26; Indiana, Pa., Feb. 27; Edinboro, Pa., Feb. 28; Wilmington, Pa., Feb. 29.
 Miller, Christine—St. Paul, Feb. 18; Denver, Feb. 20; Louisville, Ky., Feb. 23; New York, Feb. 28; Dobbs Ferry, N. Y., Feb. 29; Amherst, Mass., Mar. 1; Detroit, Mich., Mar. 5; Indianapolis, Mar. 8; Galveston, Tex., Mar. 11; Irvin, Pa., Mar. 25; Cleveland, Mar. 28.
 Oltzka, Rosa—New York (Progress Club), Feb. 28; New York (Private musicale), Feb. 20.
 Ornstein, Leo—Paterson, N. J., Feb. 19.
 Parlow, Kathleen—Hartford, Conn., Feb. 26; Waldorf-Astoria, New York, Feb. 28.
 Platt, Richard—Nashua, N. H., Feb. 19.

Potter, Mildred—Newark, Feb. 18; Springfield, Feb. 20; Pittsburgh, March 14; Lindsay, Kan., March 30 to April 7 (Lindsay-Borg Festival).
 Powel, Maud—Miami, Fla., Feb. 21; Key West, Feb. 22.
 Reardon, George Warren—Bridgeport, Conn., Feb. 17.
 Rennyson, Gertrude—Chicago, Feb. 18; St. Louis, Feb. 19; Cincinnati, Feb. 20; Columbus, O., Feb. 22; Philadelphia, Feb. 24; Brooklyn, Feb. 25.
 Riker, Franklin—Briarcliff Manor, N. Y., Feb. 17; Aeolian Hall, New York, Feb. 24; New York, Belasco Theater, Feb. 27.
 Ryder, Theodora Sturkow—Lincoln Center, Chicago, March 5; Oak Park, Ill., March 15; Chicago, March 24.
 Sachs-Hirsch, Herbert—New York (Progress Club), Feb. 18.
 Spalding, Albert—New York (Progress Club), Feb. 18.
 Spross, Chas. Gilbert—Washington, Feb. 19; Poughkeepsie, Feb. 21; Paterson, N. J., Feb. 25; Washington, Feb. 26; New York (Hotel Plaza), Feb. 28.
 Strong, Edward—Hamilton, Ont., Feb. 19.
 Szymowska, Mme.—New York, Feb. 20, 23 and March 9.
 Tollefsen, Carl H.—Westfield, N. J., Feb. 23.
 Tollefsen, Mme. Schnabel—Westfield, N. J., Feb. 23.
 Van Hoosen, Ellison—Kansas City, Feb. 17; Topeka, Feb. 19; St. Joseph, Mo., Feb. 20; Lincoln, Neb., Feb. 21; Omaha, Feb. 22; Sioux City, Ia., Feb. 23; Albert Lea, Kan., Feb. 26; Lacrosse, Wis., Feb. 27; Dubuque, Ia., Feb. 28; Cedar Rapids, Feb. 29; Davenport, Ia., March 1; Burlington, March 2; Quincy, March 3; Goldsboro, Ia., March 5; Peoria, Ill., March 6; Detroit, March 6.
 Vincent, H. B.—Gainesville, Ga., Feb. 17; Columbus, Miss., Feb. 19; Opelika, Ala., Feb. 20; Troy, Ala., Feb. 22; Montgomery, Feb. 23; Valdosta, Ga., Feb. 29; Uembar Park, Fla., Mar. 1; Orlando, Fla., Mar. 2; Savannah, Ga., Mar. 4, 5; Hartsville, S. C., Mar. 6; Raleigh, N. C., Mar. 7; Buckhannon, W. Va., Mar. 11.
 Washburn, Chas. C.—Greenville, S. C., Feb. 17.
 Wells, John Barnes—Ottawa, Can., Feb. 21 and 22.
 Werrenrath, Reinald—New York City, Feb. 17; Brooklyn, Feb. 18; Ottawa, Can., Feb. 21, 22; Brooklyn, Feb. 27; New York City, March 2 and 5.
 Wilson, Gilbert—Pittsburgh, March 1.
 Zimbalist, Efrem—Carnegie Hall, New York, Feb. 17.

Orchestras, Quartets, Choruses, Etc.

Adamowski Trio—Pittsfield, Mass., Feb. 27; Providence, March 4 and 18.
 Barrère Ensemble—Yonkers, Feb. 28.
 Boston Symphony Orchestra—Carnegie Hall, New York, Feb. 22, 24; March 21, 23.
 Cincinnati Symphony Orchestra—Cincinnati, Feb. 17; Pittsburgh, Feb. 20; Dayton, Feb. 21; Columbus, Feb. 22; Cincinnati, Feb. 25, March 1-2; Cleveland, March 6; Detroit, March 7; Toledo, March 8; Cincinnati, March 10, 15, 16; Dayton, March 19; Pittsburgh, March 20; Columbus, March 21; Cincinnati, March 24, 29, 30, April 7, 12, 13.
 Flonzaley Quartet—Carnegie Lyceum, New York, Feb. 26.
 Gamble Concert Party—Reno, Nev., Feb. 19; Roseburg, Ore., Feb. 21; Eugene, Ore., Feb. 23; Monmouth, Ore., Feb. 24; Salem, Ore., Feb. 26.
 Jacobs Quartet, Max—Hotel Astor, New York, Feb. 20.
 Kneisel Quartet—Chicago, Feb. 17; St. Louis, Feb. 19; Joplin, Mo., Feb. 20; Oklahoma City, Feb. 22; St. Joseph, Mo., Feb. 23; Kansas City, Feb. 24; Chicago, Feb. 25; Lafayette, Ind., Feb. 26; Columbus, O., Feb. 27; Cincinnati, O., Feb. 29; Hotel Astor, New York, March 12.
 Kriens Quartet—Brooklyn, Feb. 18 (University Club).
 Manhattan Ladies' Quartet—St. Louis, Feb. 16 to 19.
 Margulies Trio—Carnegie Lyceum, New York, Feb. 27.
 Mendelssohn Choir of Toronto—New York, Feb. 27 and 28.
 Minneapolis Symphony Orchestra—Minneapolis, Feb. 18, 23, 25; Mankato, Minn., Feb. 26; New Ulm, Minn., Feb. 27; Faribault, Minn., Feb. 29; New York, Carnegie Hall, March 18.
 New York Philharmonic Orchestra—Carnegie Hall, New York, Feb. 18, 29; March 1, 7, 8, 10, 14, 15.
 New York Symphony Orchestra—Century Theater, New York, March 1, 3, 10, 17, 22, 24.
 Oratorio Society of New York—Carnegie Hall, New York, March 25 and 30.
 Peoples Symphony Concerts—New York, Cooper Union, Mar. 10 and 14; Carnegie Hall, Mar. 17.
 Philadelphia Orchestra—Philadelphia, Feb. 17, 23, 24.
 Philharmonic Trio—Brooklyn Academy of Music, Feb. 17.
 Rubinstein Club—Waldorf-Astoria, New York, March 9.
 Russian Symphony Orchestra—Carnegie Hall, March 2, 3.

San Francisco Symphony Orchestra—San Francisco, March 8.
 Schubert Quartet—Bridgeport, Conn., Feb. 16 and 17.
 St. Cecilia Club of New York—New York, March 26.
 St. Louis Symphony—St. Louis, Feb. 17, 23, 24.
 Thomas Orchestra—Chicago, Feb. 17, 23, 24; Carnegie Hall, New York, Feb. 27, 28.
 Volpe Symphony Orchestra—Carnegie Hall, New York, Feb. 20 and March 26.
 Young People's Symphony Concert—Carnegie Hall, March 3 and 16.

Activities in Schools and Studios of New York

Music at Miss Patterson's Studio

Elizabeth Kelso Patterson gave a reception for Ella Wheeler Wilcox on February 12 at the Misses Pattersons' Home for Music and Art Students, New York. A musical program was presented by some of Miss Patterson's vocal pupils and residents in the house who are studying other branches of music with outside teachers. Edith Cline Ford Shelander recited some of Mrs. Wilcox's poems. Geraldine Holland sang two groups of numbers which included Mozart's "Voi che sapete," Chadwick's "The Danza," the "Sunshine Song" of Grieg, and "Morning," by Jean Paul Kusterer. With a violin obligato by Charlotte Maloney, Pergolesi's "Nina," "Like the Rosebud," by Frank La Forge, and "The Beautiful Land of Nod" were delivered by Jean Pearson. Virginia Bramblet played Handel's E Major Sonata and Belle James offered a Romance by Brockway.

New York Music College Students' Recital

The Junior Class of the New York College of Music gave a concert on February 9, under the direction of Carl Hein and August Fraemcke. A seven-year-old pianist, Elizabeth Kunzer, played Bohm's "Dancing Spirits" with mature skill. Other pleasing piano numbers were Piezonka's Tarantella, performed by Margaret Nolan; "Gypsy Life," by Becker, played by Sylvia Eisenberg, and Godard's Second Mazurka, by Henrietta Bohmfalk. There were two cello soloists, Emil Borsody, who gave a fine performance of Goltermann's Concertstück, and Julius Simonovitz, who played with artistic finish an Andante and Caprice by Charles Schubert. James Bowe showed talent in a violin concerto by Accolay.

Recital at the Virgil School

The students who played in the Virgil Piano School recital on Friday afternoon of last week reflected much credit upon themselves and their teachers. An improvement in technic was evident over the playing of the earlier part of the season. The program follows:

Moonlight Sonata (Beethoven), Dorothy Wilson; Oriental Dance (Bartlett), Helen Vredenberg; Nautilus (MacDowell), Gwendolen Rees; Second Mazurka (Godard), George Kemmer; Preludes Nos. 7 and 20 (Chopin), William Avery; Scotch Poem (MacDowell), Thelma Ries; Tone Pictures 1 and 5 (Grieg), Modeste Ximena; Nocturne G Major (Chopin); Staccato Caprice (Vogrich), Lucille Oliver; Scherzo C Sharp Minor (Chopin), Chant D'Amour (Liszt), Sydney Parham.

Gustav L. Becker's Pupils in Recital

Mabel Sniffen and Eleanor Magnum, two young pupils of Gustav L. Becker, pianist, were presented in an interesting studio recital on February 3, assisted by Mrs. Marshall Pease, contralto. The young pianists displayed considerable talent and the large audience was enthusiastic. Miss Magnum played selections of Goldmark, Gounod-LeBeau, and the Mozart Piano Concerto with Mr. Becker. Miss Sniffen played Bach and Chopin numbers and also a piano concerto by Grieg, with Mr. Becker. Eight songs were sung by Mrs. Pease, four of which were composed by Mr. Becker.

William J. Falk's Pupils Win Favor

William J. Falk is gaining good results with a number of professional pupils whom he is training in interpretation and artistic finish. Among these are Alice W. Crane, supervisor of music in the public schools of Bergen County, New Jersey; Mrs. Bertha Hirsch, lecturer on music for the Board of Education of New York and of Newark, N. J.; Bertha Heyman, who is meeting with success in private musicales, and Mrs. R. H. Hamilton, a Canadian soprano.

Bernice de Pasquali, formerly of the Metropolitan Opera Company, sang before the Wednesday Afternoon Musical Club of Bridgeport, Conn., recently, taking the place of Mme. Jeanne Jomelli, who had been compelled to postpone her engagement on account of illness.

A MODEL PROGRAM FOR LIEDER SINGER

Elena Gerhardt Proves Wisdom in Choice of Numbers for Third Recital

What was without doubt one of the best programs of the last few years was that offered by Elena Gerhardt, the German soprano, at her third New York song recital in Carnegie Hall on Wednesday afternoon of last week. Indeed, with a few modifications, it could almost have been regarded as ideal and the singer deserves both thanks and congratulations on the skill she displayed in arranging it. Many other recitalists to-day could profit by following in her footsteps. Franz, Jensen, Tschakowsky, Rubinstein and Grieg—five of the supreme exponents of song literature—held positions of honor on the list and a few other numbers, which proved to be well worth hearing, were contributed by Felix Weingartner and Goldmark. The complete list of songs reads as follows:

"An die brette Schiffsand," "Willkommen mein Wald," "Im Herbst," Franz; "Ständchen," "Klinge mein Pandero," "Am Ufer des Flusses," Jensen; "Das Vöglein," "Das war im ersten Lenzesstrahl," "Im wogenden Tanze," Tschakowsky; "Mit einer Wasserlilie," "Ein Schwan," "Hoffnung," Grieg; "Wenn schlanke Lilien wandelten," "Lied der Ghawaze," Weingartner; "Die Quelle," Goldmark; "Frühlingslied," "Es blinkt der Tau," "Neue Liebe," Rubinstein.

Miss Gerhardt was effusively greeted by an audience that was not as large as it should have been. Her hearers left her in no doubt whatsoever of her wisdom in the choice of *lieder*. A number of repetitions were demanded and granted during the course of this two-hour melodic feast, thanks not only to the charms of the various numbers themselves but to the beauties of Miss Gerhardt's performance of them. The soprano was in excellent voice and cast a spell over her hearers, especially in numbers demanding delicacy and suave refinement of lyrical utterance.

Very successfully did Miss Gerhardt catch the contagiously exuberant spirit of Franz's joyous "Willkommen mein Wald" and immediately afterward afforded an illustration of her interpretative versatility by a moving delivery of the melancholy "Im Herbst" by the same composer and then by a graceful rendering of his exquisite "Serenade," which latter the audience insistently redemanded. Both the Jensen songs, so supple in their melodic curves, suited Miss Gerhardt's methods to a turn. The first two of the Tschakowsky songs are not of the greatest account, but the familiar and fascinating waltz, "Im wogenden Tanze" allows of a wide range of emotional expression. Miss Gerhardt rose to its opportunities with the result that it required a rehearing to satisfy the audience.

Grieg's "Hoffnung" is neither characteristically Griegian nor of significant musical interest from other standpoints, but the entrancing "With a Water Lily" and the marvelous "A Swan" are very different matters and were greeted with such applause as Grieg invariably provokes—applause that was positively clamorous. In the latter, which was, as a matter of course, redemanded, the artist succeeds admirably in penetrating the deeper significance of Ibsen's poem and Grieg's music. Only one criticism may be suggested. Grieg emphatically signified the wish that the words "Ja da, da sangst du" near the close should be sung *sempre fortissimo*, and it is this dynamic indication that is to be seen in the published facsimiles of his manuscript. Miss Gerhardt sang it *diminuendo*, terminating in a *piano*, thereby marring the glorious climax.

Among the Rubinstein songs the greatest pleasure was afforded by "Es blinkt der Tau." Goldmark's rippling "Die Quelle" was done by Miss Gerhardt with pretty humor and the second of the Weingartner songs was encored. After the close of the first division of the program the singer gave as an encore Tours's "Mother-o'-Mine" in admirable English and at the close of the recital she sang with moving tenderness Brahms's lovely "Cradle Song." This was followed by Hugo Wolf's "Der Gärtner" and another number.

Paula Hegner once more gave Miss Gerhardt most effective support by her discreet and well-balanced accompaniments. H. F. P.

It is a heaven-born intelligence that tells a man who can't sing not to.—New York Telegraph.

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